

SATURDAY, JANUARY 6, 1877.

No. 244, New Series.

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LITERATURE.

Harold: a Drama. By Alfred Tennyson. (London: Henry S. King & Co., 1877.)

It is impossible not to compare this play with *Queen Mary*, and not at the same time to congratulate Mr. Tennyson on the choice of a subject so far more thoroughly dramatic. In *Queen Mary* there was little that could claim the name of action. In *Harold* all is action. Not only is the whole poem full of stir, but each act closes with a scene important for the conduct of the plot, leading by successive stages to the final catastrophe. The end of the first act discovers the secret practice of Queen Aldwyth, which will eventually ruin Harold on the field of Senlac. The second closes with Harold's vow to William in the palace of Bayeux; the third with Harold's departure from Edith to join the army of the North; the fourth with his wedding-banquet after the victory of Stamford Bridge, when the news arrives from Pevensy of William's landing. The fifth, which tells the tale of Senlac, ends with the conflict of grief between Edith and Aldwyth over Harold's body found among the slain. As a relief to the main theme of the drama, not separated from it like an under-plot, but intimately connected with the issue of the hero's fate, flows on the current of two loves—Aldwyth's, who ruins Harold to win his heart and crown, and Edith's, for whom, though he foregoes her hand, he is in spirit faithful to his marriage oath. The firmness with which the loves of these two women—the one passive, the other active, the one ruinous to Harold through her scheming, the other overwhelmed with him in luckless doom—are subordinated to the chief motive of the play, and made to assist it, shows Mr. Tennyson's feeling for the most essential dramatic unity, that of subject. Furthermore, the part played by Tostig, Harold's wilful and unbrotherly brother, whom duty compels him to drive forth from his earldom, and who wrecks the cause of England by calling the Norsemen into Northumberland, adds yet another strain to the web of circumstance that is continually weaving round the hero. Contrasted with these prime agents in the drama, is the person of the saintly, superstitious, visionary King, Edward. His earliest words of warning—"Go not to Normandy—go not to Normandy," and his dying exclamations—"Senlac! Sanguelac! the Lake of Blood!"—"Sanguelac! Sanguelac! the arrow! the arrow!" are meant to sound throughout the action like a prophecy of certain doom. Thus, weak as Edward is, he claims the reverence that belongs to saintship, as to something gifted

with farther-reaching sight than that of common natures, and contributes no little to the impression of a mysterious and overruling power in Harold's life. All these component elements are interlaced and wrought together by the poet round the central figure of Harold, in whom the drama finds its ruling unity.

Harold is a History Play in the strict sense of the phrase; not only because it adheres with fidelity to the facts of our national chronicles, but also because it derives its movement less from any one artistic motive than from the evolution of events determined by the conduct of a well-known and historic personage. It is not a drama of destiny like *Agamemnon*; not a drama of character and passion like *Othello*; not a drama of plot like *Oedipus Tyrannus*; but an episode of actual history, possessing in itself dramatic qualities, which have been ably seized upon and poetised. Coleridge, in his *Lectures on the Dramatists*, suggested that the History of England might be taught to the English people by the public presentation of a series of such plays as *Henry IV.* and *Edward II.*, if poets could be found to complete the parts untouched by Shakspeare and Marlowe. He himself had planned a play on Stephen's reign. In such a scheme as he somewhat fancifully sketched, Mr. Tennyson's *Harold* would form an efficient link between the Saxon and the Norman periods of our annals. Whether it would prove a good acting play is a question which the literary critic has to leave to the stage-manager. But that readers will feel their blood beat more quickly in their veins, as they follow the moments in a stirring historic tragedy presented to them by this poem, can hardly be doubted. We have in *Harold* no mere chapter of history in blank verse instead of prose—no mere succession of poetic passages, well-studied characters, and artfully constructed scenes. We have a real drama in its continuity of motion, its conduct of a series of events to one decisive issue.

The principal loss to be set off against so great a gain in the comparison between *Harold* and *Queen Mary* is the absence of any opportunity for character-drawing so delicate and subtle as that afforded by Mary herself and Cardinal Pole. I use the words "delicate and subtle" advisedly; for of well-marked delineation of character there is a fair amount in this play. William the Conqueror is traced with a bold hand, as the man who can do what he wills, and does it by craft and cruelty no less than by mental force and physical courage; while Harold, the hero, stands forth in contrast with a no less broad and firmly outlined personality. He is the true Saxon—frank, honest, loving, merciful, strong in battle, not over-strong in wit, incapable of helping himself by subtlety, free from superstition in his practical good sense, but tender to the stings of conscience when he falls beneath his own ideal of the right. The basis of his whole character is truth. "Better to die than lie," are words he frequently repeats. Yet the circumstances of his troubled life, by a cruel irony of fate, which gives the force

of tragic irony to the poem, so warp this original deep-seated honesty of Harold, that he is brought to forswear himself to William, to pledge a disloyal marriage-oath to Aldwyth, to break his word to Edith, and to fight his last fight with the Saints in Heaven against him and a guilty kiss upon his lips. It may be said in passing, that the whole casuistry of truth and untruth is adroitly treated in the play. Such lines as these:—

"Call it to temporize; and not to lie,"

and—

"Is naked truth actable in true life?

I have heard a saying of thy father Godwin,
That, were a man of state nakedly true,
Men would but take him for the craftier liar,"

have a real Euripidean ring about them. The dramatic genius of the poet is best shown in tracing the primitive truth-loving temper of Harold's character and the slow corrosive action of policy, passion, and circumstance upon it. If there is a defect of power in this analysis, we find it in Act ii. scene 2, where Harold yields too readily to the entreaties of Wulfnoth and the counsels of Malet. The same criticism might be passed upon his final concession in the matter of wedding Aldwyth (Act iv. scene 1). There are sound and weighty reasons why Harold, for the weal of England, should take this step. Yet a dramatist of the Elizabethan school, after having interested his audience, as Mr. Tennyson has tried to do, in the private love of the hero for Edith, would not have suffered him to yield to policy without more conflict. Here, too, it may be said that both Edith and Aldwyth are slightly sketched, and fail to interest us deeply, through a want of fullness in the presentation of their characters. Mr. Tennyson has scarcely succeeded in making them more than parts of his machinery. Upon the battle-field of Senlac, however, Edith acquires a stronger reality; and the scene when she meets Aldwyth searching for the slain is both romantic and pathetic. To describe a battle off the stage is very difficult. Mr. Tennyson has met this difficulty with ingenuity, by introducing the Latin litanies of the monks of Waltham and the war-cries of either armies, heard, not seen, as a continued and conflicting undercurrent to the dialogue of Edith and Stigand. The old archbishop watches the fight, and tells its varying fortunes to Harold's heart's bride. Her passionate absorption in the flux and reflux of the combat is like a mirror wherein the action is reflected for our eyes.

In the working-out of his main subject, Mr. Tennyson makes effective use of popular superstition. The play opens with conversations about the comet that portended woe to England. Both Edith and Edward the Confessor dream prophetic dreams; and Harold, before the fight of Senlac, sees visions. But the terror inspired by the Saints of Normandy, whose relics Harold took in vain at Bayeux, brings this motive of religious awe into fullest play. When the hero finds by what dread relics he was tricked into ratifying his reluctant promise—

"The holy bones of all the Canonised
From all the holiest shrines in Normandy!"

he is almost unmanned with horror. And when he would fain receive absolution from

his oath, Edward tells him that a Saxon bishop will not serve :

"Stigand is not canonical enough
To save thee from the wrath of Norman Saints.

The Saints are one, but those of Normanland
Are mightier than our own."

The consciousness felt by the Saxons that the Norman warriors are more powerful than their own soldiers finds weird echo in this conviction that Norman Saints will get the better of English intercessors on the battle-field or at the throne of God.

Mr. Tennyson wisely heightens Harold's character by raising him above these superstitions. Harold can afford to scorn the comet; and when he thinks of his broken vow, he has the courage to exclaim :—

"Better, Woden, all
Our cancell'd warrior-gods, our grim Walhalla,
Eternal war, than that the Saints at peace,
The Holiest of our Holiest one, should be
This William's fellow-tricksters;—better die
Than credit this, for death is death, or else
Lifts us beyond the lie."

With the same energy of good sense Harold does not greatly fear the curse pronounced by Edward if he should wed Edith. Edward had set apart Edith for a nun, arguing thus :—

"The Saints are virgins;
They love the white rose of virginity,
The cold, white lily blowing in her cell:
I have been myself a virgin; and I swear
To consecrate my virgin here to heaven—
The silent, cloister'd, solitary life,
A life of life-long prayer against the curse
That lies on thee and England."

Harold, who has heard these words, can still exclaim :—

"Kiss me—thou art not
A holy sister yet, my girl, to fear
There might be more than brother in my kiss,
And more than sister in thine own."

It is only when he recognises his own "sin against the truth of love," upon the eve of the battle, that he says to her :—

"Edith, Edith,
Get thee unto thy cloister as the king
Will'd it: be safe: the perjury-mongering Count
Hath made too good an use of Holy Church
To break her close! There the great God of truth
Fill all thine hours with peace!—A lying devil
Hath haunted me—mine oath—my wife—I fain
Had made my marriage not a lie; I could not:
Thou art my bride!"

Thus conscience and conscience alone, in the end, quells Harold.

To speak of the style in which this play is written would be almost superfluous. It is characteristic of Mr. Tennyson. The verse is always of that clear, terse, nervous vigour that belongs to him; and it is often animated by such picturesque passages as the following :—

"Nay,
Were the great trumpet blowing doomsday dawn,
I needs must rest."

"How their lances snap and shiver
Against the shifting blaze of Harold's axe!
War-woodman of old Woden, how he fells
The mortal corpse of faces!"

"I
Shall see the dewy kiss of dawn no more
Make blush the maiden-white of our tall cliffs,
Nor mark the sea-bird rouse himself and hover
About the windy ripple, and fill the sky
With free sea-laughter."

Yet it may be permitted to remark that Mr. Tennyson's blank verse, framed origi-

nally for idyllic and narrative purposes, retains its quality, and lacks the variety, rapidity, and spontaneity we find in the best dramatic writers. In like manner a critic might observe that, though Mr. Tennyson has noted all the points of which his theme is capable, and has carefully constructed his chosen motives into unity, he seems somehow to stop short of that final vivification of character and subject which is the supreme triumph of dramatic art. We feel that he has seized each opportunity afforded to him by his argument: but at no moment are we precisely over-borne and carried away by the presentation either of passion or of action.

To cull quotations, or to lay stress upon impressive scenes, has been far from my intention while writing this notice of *Harold*. It is but poor praise of a drama to say that it affords rich spoil to the compiler of a commonplace book. The real life of a drama, whether meant to be read or played, is in its movement; and I have tried to show that *Harold* has this source of life in good measure. J. A. SYMONDS.

Dutch Guiana. By W. G. Palgrave. With Map and Plan. (London: Macmillan & Co., 1876.)

Canoe and Camp Life in British Guiana. By C. Barrington Brown, late Government Surveyor in British Guiana. With Map and Illustrations. (London: Edward Stanford, 1876.)

It does not often fall to the lot of a traveller to visit and depict for the stay-at-home world two countries so strongly contrasted in every respect as Arabia and Dutch Guiana. Those who have followed Mr. Palgrave in his intensely interesting narrative of a year's journey over the burning sandwaves of the Nefood, to the kingdom of the reckless and fanatical Wahabees, will be well disposed to accompany him while he sketches a scene as opposite in character as it is possible to conceive—the brimming rivers and dense forests of the colony of Surinam, under the rule of sober and practical Dutchmen. Nor will expectation be disappointed, for the book before us calls up a vivid landscape-picture, or series of pictures, of the "Creole paradise," painted in language as easy and flowing as the streams of the great rivers which are the highways of the land.

Mr. Palgrave's work is the more acceptable in that, as far as we are aware, it is the only considerable English description of the colony that has been published since Captain Stedman's *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam in Guiana, on the Wild Coast of South America, from 1772 to 1777*.

Compared with the term of residence of the author of the above work, Mr. Palgrave's visit of a fortnight to the colony appears to allow but scant time in which to form a true estimate of its character and capabilities; but, on the other hand, the visit was made at the invitation of the Governor of the colony, and all available means of collecting trustworthy information, both ocular and documentary, regarding the condition of the people and the country were placed at his disposal.

From George Town, in the British Colony, we are taken by sea along the uniform and level forest-line of the coast, through wide gaps in which the great rivers pour out their yellow floods into the Atlantic, to Paramaribo, the capital of Dutch Guiana, a little "Amsterdam by other waters," with broad straight streets and lofty houses, trim and carefully planted avenues, canals, and neat bridges. Embarking there in a colonial river-steamer with a merry party of Dutch and English, we follow the traveller up the stream of the giant Commewyne in a round of visits to the succession of estates, sugar, cocoa, or plantain, which lie along the banks to right and left between spaces of tangled forest jungle, and afterwards by the Cottica to the limit of the cultivated region of the colony. From the description of these districts, selected by the Governor as affording the greatest variety of scenery and cultivation, an insight is gained into the whole system of Dutch colonial management, and the condition of the African creoles, Chinese, and Hindoo coolies, who are the working-bees of the country. It becomes evident that throughout all ranks a certain uniformity of character prevails; that even among the creole labourers of Surinam there is much that recalls the peasantry of Holland. To this influence or sympathy, and power of assimilating acquired subjects to their own pattern, the Dutch certainly owe a great share of their colonial success. But in Surinam even Dutch industry, perseverance, and good sense are not making headway, and the colony, if it is well managed, is not a progressive one. After two centuries of occupation in Dutch, as in British, Guiana, the civilised portion of the colony still occupies but a narrow strip of coastland; "of this small oasis amid an ocean of forest, hardly an acre but is situated in the close neighbourhood of the capital, or along the lower courses of the rivers," and in the wilderness of wild forest and savannah beyond are scattered the Bush negroes, self-emancipated slaves and marauders, who gained their freedom in the servile wars which lasted for fifty years before the pacification in 1786. Enquiring into the causes of this standstill, if not decadence, of a colony in which climate, productiveness, and all things seem so favourable to prosperity, Mr. Palgrave traces them immediately to the poverty which remains from the troublous years of the end of last and the beginning of this century, from the more recent commercial difficulties and the fatal yellow-fever epidemic of 1851; and secondarily to deficiency of population. The African creoles form by far the larger portion of the inhabitants of Dutch Guiana, and to these Mr. Palgrave gives special attention :—

"I have felt," he says, "a special interest in observing their present condition and probable future in their western regions of more recent adoption. In no European colony have they been so completely identified with the soil as in Dutch Guiana; nowhere could they be studied to better advantage. To those, therefore, who feel interest, not in African geography only, but in African nationality, I commend the results of my observations on this subject; they are grounded on experience and ratified by fact."

Of these creoles the Dutch Governor ap-

peared to entertain a high opinion, characterising them as steady, sober, and willing to work, and this good opinion is far more than endorsed by Mr. Palgrave throughout his book; he even goes so far as to advocate the immigration, not "of costly and burdensome East Indian coolies, or the yet costlier and more troublesome Chinese, but of vigorous, healthy, willing East Africans," as the means of bringing about a golden-aged future for Surinam. We are sometimes inclined to suspect that Mr. Palgrave has seen the colony too much through the eyes of his host, its Governor, and that his interest in African nationality has biased his judgment of the colonial creoles. As a corrective to this it may be useful to compare a few points of the book with the statements in Mr. Consul Cohen's newly-issued Report on Surinam, dated in June, 1876. With regard to the creoles Mr. Cohen notes that—

"The unwillingness, of such of the native population as will labour, to prolong the work, if in three days they earn sufficient for the remainder of the week, makes the position of both planters and merchants very critical. . . . The reluctance of the freed population to perform regular field labour, and their innate disposition to idle and squat, have brought the agricultural resources of this colony . . . almost to a state of ruin."

Add to this that the death-rate among the creoles in Surinam has always, even at the best of times, as Mr. Palgrave admits, exceeded that of births, and the prospects of African immigration take a different hue. Over against Mr. Palgrave's opinion that "coolies and Chinese do not form the staff on which Surinam must lean before she can rise" we may set Mr. Cohen's note that—

"Estates in existence are mainly kept up by foreign labourers imported from China, the West Indies, and British India; but these are so few in number that, unless regular supplies are introduced, . . . this extensive and fertile possession of Holland must eventually be struck off the list of sugar-exporting colonies."

It is with regret that we learn from Mr. Cohen that, as if in opposition to Mr. Palgrave's fervently expressed hopes to the contrary, the ill genius of South America, "the demon of the mine," has at length set his foot on the colony, and is, for the time at least, master in Surinam. Within the past year gold-diggings or washings have become general; and one need not be surprised if, as in French Guiana, the delusive gold-fever may efface the substantial prospects afforded by the vast agricultural riches of the country.

British Guiana, though by far the most prosperous of the three neighbouring colonies, owing its healthy superstructure of advancement to a good Dutch foundation, is only cultivated and civilised along a narrow strip of sea-coast; all the territory of forest, mountains, and savannahs beyond still lies in a state of nature—the haunt of wild animals, and the hunting-ground of various Indian tribes. To Schomburgk's travels and researches from 1835 to 1844 we are mainly indebted for knowledge of this region; since his journeys no one has added so much to the known geography of British Guiana, or has gained a more intimate acquaintance with every part of the colony than Mr. Barrington Brown, who is best remembered as

the discoverer of one of the great waterfalls of the world, the Kaieteur Fall on the Potaro river, a tributary of the Essequibo. In his present book he has confined himself to the relation of the incidents that occurred during several years of travel, in which he explored and surveyed almost every corner of the country, illustrating these by a number of excellent sketches of landscapes and people. As might be expected, the book contains an overflowing wealth of observations and facts about the teeming animal and plant life of this region of rivers and forests, more than enough to give interest to a dozen books of travel: from notes on ants and their wise ways, and fire-eating toads, up to master-tigers and Indians, it is crowded with curiosities of natural history. Unfortunately, there is not the least attempt at generalisation or classification of facts in the work. We are led up one river and down another, across portages, and by forest paths in routes which form a perfect network over the country; incident is added to incident without halt or breathing-space from beginning to end, leaving one after all with but a confused idea of the land. It is somewhat difficult to know for what class of readers the book has been written: if for popular reading, the scientific names which bristle within brackets on its pages are so many stumbling-blocks in the way of the reader; for a scientific work, on the other hand, something more is needed than the mere piling up of observations without any other order than a chronological one. In any shape, however, such a mass of information is welcome and useful.

KEITH JOHNSTON.

Choke-bore Guns, and how to Load for all Kinds of Game. By W. W. Greener. (London: Cassell, Petter & Galpin, 1876.)

MR. GREENER'S book must be regarded in the light of a large trade advertisement; and the author modestly disclaims in his Preface all pretensions to a literary style, commending his work to the perusal of sportsmen. The name of Greener is not unknown in the history of improvements in the construction of military small arms. In the year 1856 a reward of 1,000*l.* was granted by the Government to Mr. W. Greener (father, we believe, of the author of the present work), as the first inventor of a method for causing the elongated shot of a rifle to expand and fit in the grooves of the barrel.

However, the development of fowling-pieces and shot-guns must proceed from practical experience and observation rather than from scientific knowledge and theory. A rifle bullet in its flight is isolated: it proceeds from a single impulse, whose force and direction can be accurately known; consequently its path can be investigated, and the propelling force can be more or less perfectly adjusted to the laws under which the bullet moves; but this cannot be done with the cloud of shot (in small sizes over 1,000 pellets) that is driven from the sportsman's gun. Still in the improvements Mr. Greener has introduced into sporting weapons we may trace an analogy with the wonderful advances made by science in the instruments of warfare.

The name that stands at the beginning of the title states the chief improvement, whose merits are exhibited in detail. By "choke-bore" guns are meant guns whose bore is slightly narrowed at the muzzle. The experiment was tried of narrowing the bore also at a point some distance from the muzzle, but, as might be expected, no advantage was thereby gained. It can be easily seen that this narrowing at the muzzle tends to throw the shot inwards, and to produce an effect somewhat similar to the *vena contracta* of a jet of water, and so checks the tendency of the charge to disperse as it leaves the gun. It may be illustrated by the power of a concave mirror when behind a radiant point to send light further than a plane or convex mirror, because the former can cause the rays to converge at a point beyond that from which they first emanate. The numerous details of careful trials, as well as the patterns of targets with which the book is provided, amply confirm the result that might have been justly anticipated. This result can be gained in old guns by making a slight enlargement of the bore just behind the muzzle; but this does not succeed so well as does the barrel made on the choke-bore principle. The fact that the effect is thus produced was ingeniously verified by some experimental shots in which special pellets which had been placed in the outer rows of the cartridge were found to have struck towards the centre of the target.

The second subject with which Mr. Greener deals is that of the best shot to be used. And here he points out the great advantage of hardened over soft shot. One reason of this is that hardened shot is less liable to lose its spherical form. Upon the form of a projectile, large or small, the accuracy of its flight greatly depends. The first great advantage that attended the use of rifles was to correct the imperfect spherical shape and unequal distribution of weight in the old leaden-cast bullets. And tapering off the rear part of the elongated Whitworth projectile was found to add 20 per cent. to the range. Also in the rifle bullets manufactured in Woolwich Arsenal a cavity is pierced in the front of the elongated bullet and then closed over, it being found that this slight removal of the centre of gravity farther back improves the flight very perceptibly. No doubt the importance of having the game as little deformed as possible lay at the root of the old adage which in days that many of us can remember was impressed upon us by the gamekeeper:—

"Ram the powder, but spare the lead,
If you wish to kill dead."

Mr. Greener mentions a very ingenious process by which an American shot-manufacturing firm, Messrs. Otis Le Roy and Co., preserve the spherical form of the shot they cast. Instead of falling from a great height, as in the ordinary shot-tower, the drops of melted lead fall for a short distance through a strong upward current of air; this keeps them continually rotating, and so ensures a very perfect spherical form.

Many other details of improvements in sporting weapons and ammunition, as far as shot guns are concerned, are explained in this book, and their advantages proved by observation and experiment rather than by

scientific enquiry. But those few we have discussed will enable our readers to judge of the nature and purpose of Mr. Greener's work.

JAMES WHITE.

Chronicon Adae de Usk, A.D. 1377-1404.

Edited, with a Translation and Notes, by Edward Maunde Thompson, Barrister-at-Law and Assistant-Keeper of MSS. in the British Museum. [Published under the Direction of the Royal Society of Literature.] (London: John Murray, 1876.)

ALTHOUGH published by the Royal Society of Literature, it is not in respect of literary merit that this book claims our attention. Mr. Thompson certainly has done his best to make it worthy of the body for whom he laboured, by translating the author's execrable Latin into very good English, and adding copious notes. Even in the original text he has corrected the chief errors of grammar and spelling, showing the reading of the MS. in foot-notes; occasionally, indeed, as we shall see presently, he has corrected a little too much. But with all the pains bestowed upon it to make it easy reading, the work remains, happily, no better than it is in the original MS., a rough, unpolished fragment, tagged on to a copy of Higden's *Polychronicon*, to which it is meant to be a continuation—valuable only as a new piece of historical testimony relating to a rather difficult period, and not by any means as a specimen of literary art—even of the literary art of the fifteenth century.

The days in which this Adam lived, although illuminated by the earliest dawn of English literature, are still in many respects so dark to us that any new light is peculiarly acceptable. And Adam's point of view is different from that of other writers. He was a native of Usk in Monmouthshire—a Welshman, we may say, for Monmouthshire in those days belonged to Wales—and a hanger-on of that House of Mortimer which, according to lineal descent, should have succeeded to the throne after Richard II., in preference to the House of Lancaster. Edmund Mortimer, Earl of March, obtained for him a law studentship at Oxford, and his daughter Philippa, who became Lady St. John, presented him to a living in Essex at a later date. On the dethronement of Richard II. he entered the service of King Henry IV., from whom he likewise had advancement. But his chief preferments, in dignity at least, were obtained from the Pope, to whom he was sent on some mission in the year 1402. He received, as he tells us, from the Holy Father the archdeacons of Buckingham and Llandaff, besides some minor benefices; but whether he was permitted to enjoy them he does not say. His name does not appear in Le Neve's lists, but they are probably defective, at least as to Llandaff. Through the Pope's favour he was also, as he believed, very nearly made Bishop of Hereford, and, at another time, of St. David's; but his enemies were powerful enough to prevent his promotion in both these cases.

Mr. Thompson considers that this Chronicle was written in the time of Henry V., and in one place, where the MS. speaks of a Parliament of Henry IV., he has actually

altered the text (though with acknowledgment of the fact in a footnote), believing that the occasion referred to arose in the later reign. Really, this is a mode of editing not altogether safe, and we are by no means convinced that the conjecture is a happy one. The passage in question has reference to the Lollards, who, it is said, at the time of the second Parliament of Henry IV., "flocking to London from all parts of the land, thought to have destroyed the clergy there at that time assembled. But my Lord of Canterbury, forewarned of their evil design, found fitting remedies, as will hereafter be told." Whether the author redeemed his promise, we do not know, as the end of the Chronicle is lost. If we had seen the end of it, there would have been no doubt about the event referred to. But it is a pure assumption of Mr. Thompson's that the name of Henry IV. is a mistake, and that the matter in question was the rising under Sir John Oldcastle. Moreover, it is an assumption not borne out by facts, for the rising under Oldcastle did not occur during the sitting of Henry V.'s second Parliament, but three months earlier; and its main object, as commonly related, was not so much to destroy the clergy as to seize the king. Nor have we any information from other sources that Archbishop Arundel, at that time, probably, on his death-bed, was very instrumental in defeating this conspiracy. But we do know that Archbishop Arundel, in the time of Henry IV., very ably answered the arguments advanced in the Lack-Learning Parliament for a general confiscation of Church property. This, it is true, was not in the second Parliament of Henry IV.—one word, at least, must be an error in the text—but it looks much more like the "destruction" of the clergy which "my Lord of Canterbury" averted than the rising under Oldcastle.

This earlier part of the Chronicle, in fact, could not have been written so late as Henry V.'s reign; for it distinctly speaks of Edmund, Earl of March, as being then in his boyhood (*impubes*, by the by, is not merely "under age," as Mr. Thompson has translated it), and Edmund was not only past boyhood, but had attained his majority, before the death of Henry IV. Indeed, in the whole Chronicle, so far as we are aware, there is but one sentence that indicates a later date of composition, and it bears very much the look of an interpolation. In the part of the narrative devoted to events of the year 1400, where the chronology is otherwise pretty regular, we are suddenly told of things which took place fifteen or sixteen years later in France—viz., that the eldest son of the French king was made Duke of Aquitaine "in disinheritor and defiance of the King of England" (i.e., Henry V.), and that he died and was succeeded in the title by his brother, who went with an army into Aquitaine to subdue it. Surely this could not have been a part of the original Chronicle. The MS. is probably not in Adam's own handwriting. Mr. Thompson himself considers it to be a hand of the middle, not the beginning, of the fifteenth century, and the transcriber has, perhaps, incorporated some marginal addition, or a

sentence from some other chronicle where the name of Henry IV. stood at the head of the page instead of Henry V.

Further, we must go on to question, though we will not take upon ourselves absolutely to contradict, Mr. Thompson's opinion that the author has taken his account of the proceedings of the Parliament of 1397, in which he himself was present, from that of the so-called Monk of Evesham. Evidently the probabilities are the other way, and Mr. Thompson has avowedly no other reason for supposing that Adam of Usk adopted second-hand another man's story of a scene he had witnessed himself than the supposed evidence that Adam must have written at a later date than the other. Indeed, it is clear that, though the text of the MS. is in some places corrupt, there are other passages in which it supplies the true reading and is perfectly intelligible, where the text printed by Hearne makes absolute and hopeless nonsense.

From all this it will be seen that the Chronicle here printed is even more valuable than the editor was aware; and if we are right in our belief that the vivid account of Richard II.'s last Parliament with which historians have been long familiar comes from the pen of this Monmouthshire priest, we should now be in a better position to estimate its trustworthiness than we ever were before. That Adam of Usk is an honest writer will, we have no doubt, be universally conceded. There is not the least appearance that he ever designedly misstated a fact; and the remarkable letter of remonstrance addressed by him to Henry IV. in 1401 is a very strong testimony to his thorough independence of character.

It does not follow that he was altogether impartial. He disliked Richard II., and was one of a body of divines commissioned to enquire judicially whether he might be lawfully deposed. But his judicial frame of mind may be doubted. He was ready to believe King Richard a bastard. He found him guilty of unmentionable crimes, which it is hard to reconcile with his strong domestic affection. He believed like a Welshman in the prophecies of Merlin, and maintained that Henry IV. was the eaglet of the seer, though admitting some weight to the opinion of Bridlington that "he was rightfully the dog, on account of his badge of a linked collar of greyhounds, and because he came in the dog-days; and also because he utterly drove out from the kingdom the faithless harts—that is, the livery of King Richard, which was the hart." O Adam of Usk! If it be really true that thou didst live to see the days of the hero of Agincourt, surely it was thou and no one else that didst discover there was a river in Monmouth, and a river also in Macedon!

The information supplied by this Chronicle is important only for the latter days of Richard II., and the first five years of the reign of Henry IV. The account of Richard is in many respects very remarkable. The writer saw him when he was a prisoner in the Tower, "and was present at his dinner, and marked his mood and bearing, having been taken thither for that very purpose by Sir William Beauchamp." Notwithstanding all Adam's dislike to his

government the poor king's discourse affected him sadly. "My God!" said Richard, "a wonderful land is this and a fickle; which hath exiled, slain, destroyed, or ruined so many kings, rulers, and great men, and is ever filled and toileth with strife and variance and envy!" How completely do these words, reported from the mouth of Richard himself, correspond to the picture Shakespeare gives us of the same king musing in his despair:—

"For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings;—
How some have been deposed; some slain in war," &c.

There is also a very remarkable anecdote (though not altogether new) that reminds us of "roan Barbary"—about a greyhound that had belonged to King Richard, and went over, like the superior animals, to King Henry; "which the deposed king," says the narrator, "took sorely to heart."

The weak, passionate, tyrannical, and sometimes cruel, but at all times sentimental, character of Richard II. appears always most fully developed in the closing scenes of his reign. But Adam of Usk brings forward a new charge against him for which we were not prepared; and as it relates to the Earl of March it is a point on which Adam's authority should have some weight. That Richard was a violent hater we were well aware, but that he hated his cousin, the Earl of March, whom it is said he had appointed his heir-apparent, and whose death he went over to Ireland to avenge when he lost his kingdom, no one would have imagined if we had not Adam's word for it. So, however, we are informed; and we are further told that the Earl of Surrey was sent over to Ireland, not, as we have hitherto understood, to succeed the Earl of March, after his death, but to capture him while he was yet alive. Whether this was exactly true we may entertain a charitable doubt. Surrey certainly received his commission as Lieutenant of Ireland on July 26, 1398, at a time when the murder of the Earl of March on the 20th could not have been known in England; but it was only to take effect from September 1 following. This does not show very great anxiety to supplant or get rid of the Earl of March; and the fact that Richard appointed his widowed countess governess to his child-queen, Isabel of France, is scarcely in keeping with the supposition that he had contrived his death. Still, the testimony must stand for whatever it is worth.

The author, as might be expected, has a good deal to tell us about Wales at the time of Glendower's rebellion, for which historical students will be grateful. The fearful barbarism that prevailed among the people is known to us from other sources. But it is a new fact that Henry IV. at one time contemplated the suppression of the Welsh language, a design in which Adam, though no friend to Glendower, patriotically rejoices that he was not successful. The hatred of the Welsh people in those days, stimulated by atrocities on which Adam is silent, must have been extreme and indiscriminating. We hear of an armed fleet, fitted out at Bristol, making a descent on South Wales and pillaging the church of Llandaff. But they were driven back, it seems, by the

country people, "by a miracle of St. Theilian."

The account of the author's visit to Rome is also very interesting; but the limits of our space forbid us to comment upon it as we should like to do, and we leave the reader on this subject to satisfy his own curiosity by reference to the book itself.

JAMES GAIRDNER.

Italy from the Alps to Mount Etna.

Translated by Frances Eleanor Trollope, and Edited by Thomas Adolphus Trollope. (London: Chapman & Hall, 1877.)

"ITALY: Illustrated with upwards of four hundred engravings," "uniform with Rousset's *India*." What expectations are raised by such announcements, when followed by a volume of prodigious bulk, which we find owes its origin to German contributors and enterprise. Most of us, probably will look for an attempt, made with German method, to do for all Italy, so far as is possible within any one volume, what has already been well done by M. Wey for Rome. We shall feel sure of finding the great cities and their famous monuments fully depicted, and hope that there may be plenty of room left for the illustration of the numerous provincial towns, as well as for characteristic sketches of the people and the scenery.

The contents of the volume before us do not answer to this description. The cities, indeed, are largely illustrated; but their most striking monuments are often not brought before our eyes at all, or presented only as accessories, or in a side view.

In the provincial towns the same plan is followed. The cathedral of Orvieto is ignored; a bit of the interior of Siena comes in only as a background to some commonplace figures; at Perugia, Lucca, Ravenna, we look for many things in vain. Other towns which among 400 illustrations might have claimed one or two are passed over; among these are Parma, Bergamo, Loreto, Rimini, Pistoja, San Geminiano, Arezzo. In historic landscapes we miss Lake Thrasymene and the pinewood of Ravenna.

But the compilers and contributors may fairly answer that they have aimed at something else than satisfying vulgar expectation; that their design has been not to reproduce for the hundredth time views already familiar, or to follow any methodical itinerary, but to put forth a collection of clever and picturesque drawings chosen with the freedom which is allowed to the wandering artist. In this case some such title as "*Italian Sketches*" would surely have been more appropriate.

How then have the German artists succeeded on their own ground? They seem to us frequently to miss the delicate and serene character of Italian landscape. While the writer is eloquently insisting on "the sky, the light, the atmosphere," which give the Roman Campagna its wonderful beauty, the illustrator presents it to us under the blackest of storm-clouds. Even the Straits of Messina are wrapt in a Scotch mist. There is a sketch of the "Marina" at Capri, which might easily serve an editor of easy morality (some strange tricks have been played since woodcuts have been borrowed from abroad) for a view in Greenland with icebergs. And why

should the tourist who is entering the Blue Grotto have the air of a stage villain about to murder his wife and child? Few examples are given of the exquisite details which are the charm of so much Italian architecture, and which often glorify the dull streets of a country town. In some of the sketches, notably in those from Venice, the grace of Italian life is lost through exaggerations which recall rather the Doré gallery than the lagunes. The boys of the fish-market have much the look of Val d'Aostan *crétins*. This rough mode of interpreting Italy is probably, in many instances, due rather to the woodcutter than the artist. The cuts vary much in execution; but the majority are done in a bold, spirited style which depends for success on broad effects of light and shade, and does not easily lend itself to delicacy of detail. They cannot sustain the comparison provoked with the carefully-finished plates in Rousset's *India*. But judged by any moderate standard the German craftsmen deserve praise, and there is much of their work which can be unreservedly admired.

The drawings from which they have worked are from many different hands and, as compositions, of very unequal merit. The criticisms just made apply only to a certain proportion, and there are plenty which are pleasant and faithful as well as spirited. The landscapes are often charming, and the figures, either separate or in street scenes, true to local character. As a rule the sketches avoid commonplace dullness, and many succeed in being romantic and suggestive—qualities which may well compensate for some technical shortcomings. Now and then, indeed, romance is too conspicuous, and liberties, inexcusable in a work of this kind, have been taken with Nature. There is a "View on the Pincian" in which the dome of St. Peter's has swelled to about ten times its proper size, another where the basin under the ilexes has been moved from its surroundings; worst of all, a view of Porto Venere on the Gulf of Spezia, into which the artist has introduced a Nuremberg tower or two, thereby creating a wildly incongruous landscape, which reminds us only of a drop-scene.

But these are exceptions to the general faithfulness. Among the best illustrations we may select those which show Genoa in the golden morning haze she shares with Constantinople, and again when the black cypresses cut sharp against the white mid-day sunshine which beats fiercely on the ladder-like streets. Excellent also are many of the sketches of Florentine courts and fountains. Turning further over the pages we come to some drawings of Roman peasantry, the best figure-subjects in the book; and see Rome, or the great dome which represents the papal city, over the expanse of the Campagna or through the stone-pines of the villas. Then we are carried away to Alban hills and Sabine villages, to the cascades of the Liris and the rocks of the Abruzzi, until we unexpectedly encounter the white limestone horn—long ago sketched by Mr. Lear—the "Gran Sasso d'Italia," the loftiest eminence between the Alps and Etna. Naples receives its due share of illustration. It is scarcely to be wondered at if the southern extremity

of the peninsula and Sicily are quickly passed over. There is one picture of brigands on their way to prison, and this is, perhaps, as close an acquaintance with them as the artist could be reasonably required to make.

The proportions of *Illustrated Italy* are a sufficient proof that the illustrations have occupied the first place in the producer's thoughts. For in these days it is only for the sake of plates that letterpress would be printed in such an unwieldy form. It is not needful, therefore, to offer any apology to the writers for treating their work as subordinate. Of its kind, however, it is much above the average. The letterpress is not, as is sometimes the case in illustrated books, a second-hand compilation put together hastily among works of reference. The descriptive chapters, which serve as a commentary—sometimes not a very closely-fitting one—to the woodcuts, have been written by men who know and understand Italy, have explored her by-paths, and lived among her peasantry. Their style will seem strained, and kept up at a sentimental pitch to which we are not accustomed. But Germans can neither be practical nor sentimental by halves. We may sometimes wish for more method and less flowery discursiveness. But we must remember that it is now a time-honoured rule that the text of an illustrated book should be light in proportion to the weight of the volume. In flitting from Caesar to Cavour, from art to politics, from history to nature, and back again, the writers engaged have only submitted to the exigencies of their situation.

On the whole they may be congratulated on having executed their difficult task with spirit and success, and having given a great deal of information in a readable form. There is a strong family likeness between the contributions of the three writers who have taken part in the work. They all, like the illustrators, pay more attention to the picturesque aspects of the country, and its life past and present, than to great buildings or artistic treasures. The two gentlemen who have undertaken the northern and central provinces have both done their best to give us lively and accurate descriptions. The character of modern Milan is particularly well brought out; the Riviera is happily sketched. At Venice the writer is least successful. Herr Kaden, who supplies half the letterpress, and all the part dealing with Rome and the country round and south of it, is perhaps more original than his companions. He has, at any rate, more completely shaken off the idea that it is his duty to act as a conscientious *cicerone*, and he seems consequently less embarrassed with the infinity of his subject. In the form of a letter addressed to his publishers he tells us what we may and what we may not expect from him. He refuses to be bound down to write a guide-book; he will leave to their Baedekers those who wish for the concise completeness which omits nothing from a Raphael to a beershop. He proposes to draw at random from the recollections of an artist's life.

He keeps his word in a series of chapters on modern Rome, the Campagna, the more distant towns, Subiaco and Olevano,

well-known to the artist colony, and the hill villages, to some of which Mr. Augustus Hare lately introduced travellers. The desolation of Ostia, the wretched existence of the herdsmen of the plain, are vividly pictured. From the nearer environs of the capital we are led across the Abruzzi to Aquila. It is strange to find this desolate city, shrunk up into a corner of its vast walls and seated in the midst of a barren and mountainous landscape, described as looking "gay and bright as a girl in her gala dress." Neapolitan "lazzaroni" and the ruins of Pompeii, Mount Vesuvius and the Island of Capri, afford in turn subjects for Herr Kaden's appreciative, if sometimes too ecstatic, pen. He ends by taking us round Sicily to Palermo.

The editorship of Mr. T. A. Trollope is a guarantee for the general accuracy of the volume. It is odd to find the so-called "Tomb of Juliet" spoken of as if the writer believed in it. There are, of course, three colossal masts, not one, before St. Mark's. Since Mr. Tennyson wrote "The Daisy," every Englishman at least ought to know that it is not Mont Blanc that is seen from Milan cathedral. But we have not hunted closely for small slips, and in a work of this character it would be out of place to do so.

The translator's task must have been a heavy one. It has been performed with excellent taste and judgment, and an unflagging energy which is rare enough to call for special recognition.

It will be gathered that between the red-and-gold boards which enclose this magnificent volume there is much that is good of its kind; and the interest of the subject-matter, the charm for English ears of the name "Italy" might ensure the popularity of a book which had less intrinsic merit to recommend it. DOUGLAS W. FRESHFIELD.

NEW NOVELS.

Mark Eylmer's Revenge. By Mrs. J. K. Spender. (London: Hurst & Blackett, 1877.)

By the Elbe. By Sarah Tytler. (London: Smith, Elder & Co., 1876.)

Her Father's Name. By Florence Marryat. (London: Tinsley Brothers, 1876.)

MRS. SPENDER'S book has a very ambitious plot, which is scarcely carried out with due cunning. The Mark Eylmer of the title is a rather imbecile sea-captain, who, starting on a voyage, has "entrusted" his daughter and his fortune to a friend. From Mrs. Spender's highly vague language it would seem that he took no legal precautions, but handed over the child and a cheque, got a receipt for them, went to sea, and was, according to report, drowned. The child died and the friend kept the money. It is not quite clear what else he could have done, as he seems to have had no evidence of his friend's death, and no directions how to apply the funds except for the benefit of the girl. The captain, however, turned up after the usual unexplained ten years, persuaded himself (apparently without any cause) that his child had had foul play, and, after writing a great many anonymous letters, appeared in his friend's study, behaved in

a very insane way, and then announced his intention of grinding his unlucky trustee in a vague but fiendish manner under threats of exposure. It is again not clear what the weak-minded trustee—his name was George Gathorne—had to do but to say: "My dear Sir, you will be good enough to remember that you have never asked for your money, and that you gave no directions for its application in case of your child's death. Pray expose me as much as ever you like." Instead of which he has a fit, and the Prologue ends. The body of the book introduces us to a Welsh village. The feeble trustee has fled thither, being still tormented by the melodramatic captain, and is watched over by his daughter, Maitland, a compound of all the virtues. An extremely weak-minded youth (who, though well born and bred, is snob enough to look with scorn at a lady because she wears a serge dress) comes to recruit his purse and his nerves at a small estate in the neighbourhood. He and the admirable Maitland foregather for a time, but are divided by the arrival of Maitland's younger sister, Rosette, who attracts the foolish youth. To them enters a certain M. Paul de Lafarges, friend to the foolish youth, who performs the office of a friend by running away with Rosette. An account of the pair's wedded life, which is complicated by evil tongues and the siege of Paris, occupies most of the third volume, though this does not end till Maitland, having tamed the lunatic captain, is made happy with an elderly curate. Mrs. Spender gives this curate two children in the first volume, and three in the third, though he is a widower throughout. If this was the fact, she ought to have brought it before the notice of the bishop, not of her readers.

By the Elbe is in all respects but one a very sensible and wholesome book. It tells the story of an English family, named Carteret, who go to Dresden to retrench. The eldest daughter, Mary, is an energetic and capable young lady of four-and-twenty. The two younger girls, "Fra" and "Lyd," are intended by the author as Helots, being periodic damsels, terribly frivolous and rather vulgar. Mary is beset by two suitors: the Count von Felsberg, popularly known as the Mad Graf, a young gentleman of immense possessions, and with an insane passion for making a fool of himself; and Taff Penryn, a penniless German-Englishman, with a mania for discovering perpetual motion. The fortunes, journeyings, and experiences of the party are told on the whole very well, but it would have been better if a little care had been expended on the German names and words, which are printed with very irritating inaccuracy. The termination of the book is odd and rather ironical, though it is not clear that it is intended to be so. Mr. Taff Penryn—a very intellectual gentleman indeed, who cares for nothing but science, and patronisingly remarks at Nuremberg that "he does not grudge" the time spent on Peter Vischer's masterpieces—ends by inventing a new gun, and making a fortune and an immortal name thereby. This is rather curious.

Mrs. Ross Church has gone to Brazil for the opening scenes of her new book, and a very elaborate picture of Brazilian scenery

she presents us with, a picture which serves as background to a young woman of fabulous beauty, who is attended by a goat, like Esmeralda, by a "rhamphastos" (so called by Mrs. Ross Church, and by gods doubtless, but by men usually denominated a toucan), and by an old mule. It is rather odd that, after all this elaborate scene-painting in the beginning, we are never treated again to a single piece of description, or, indeed, of careful writing of any kind. Miss, Mademoiselle, or Senhora Leona Lacoste (for she is really English, thinks herself French, and had a Brazilian mother) is a very energetic young lady who in order to rescue "her father's name" from ignominy goes through a series of detective enquiries and transformations, which a little resemble those of Magdalen Vanstone in *No Name*. But Mrs. Ross Church has not the ingenious patience with which Mr. Wilkie Collins embroils his mysteries and plagues his characters. On the contrary, everybody tells Leona everything she wishes to know in a charmingly obliging and communicative manner. The steps, indeed, are so simple and so clear that the only wonder is why the damsel's uncle, who is represented as equally anxious to clear his brother's name, did not take them himself. In the way of probability the book will hardly stand examination. One of Leona's tricks is that she steals the letters of introduction of a long-suffering Spaniard, Don Christobal Valera (whom she teases, loves, and finally marries), and passes herself off upon an English mercantile house as commissioned by their New York correspondents. How she could have maintained this deception, which her ignorance of business must have immediately exposed, Mrs. Ross Church does not trouble herself to explain. However, the reader of easy faith and unfastidious taste will perhaps be able to pass his hour with *Her Father's Name* as well as with most of its companions. The least attractive part is the interior and society of Mr. Evans' (the London merchant's) house. There are a captain and a doctor who are the stickiest of sticks; a Miss Lizzie Vereker, whose one guiding ambition seems to be that everybody should kiss her; and certain other persons not commendable for interest or novelty. But ordinary English society is a *crux* for other novelists besides Mrs. Ross Church.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

Vanity Fair Album for 1876. This volume is the eighth successor to the title, and certainly keeps up the amusing character of its progenitors: indeed, this favourite Club-Library Christmas-book may be said to be as clever, if a little more repulsive than ordinary. This is remarkable, as the artist who made its celebrity was understood to have resigned, and consequently we find only two portraits, near the beginning of the volume, bearing the well-known signature of "Ape." These, the octogenarian hero, the Marquis of Tweeddale, and Mr. Kinnaid, M.P., are not among the best, although very characteristic, the old Prince of the coaching days being represented still driving his four-in-hand; and the member for Perth stands well on his feet, with both arms filled with papers. "Ape's" successor is a little more given to caricature, but has the power of seizing the points and peculiarities of his victim; and here we have,

besides, six or eight by M. Tissot, an altogether different kind of sketcher, in whose portraits there is no trace of caricature. Whatever may be said of the artists, we find a difference year by year in the selection, which certainly reduces the value of the *Vanity Fair Album* in general, and particularly in literary interest. Fewer and fewer men notorious or illustrious by what they have done in letters or poetry, art, or science appear in its gallery. In the volume before us the absence of these is complete, if we except Sir James Paget, Mr. Tom Taylor, who appears in virtue of his editorship of *Punch*, and Mr. Toole, the comedian, who is represented as deformed as Quasimodo. Instead of intellectual celebrities, we have fashionable men on town, utterly unknown out of clubs and drawing-rooms, such as Viscount Dupplin, Viscount Morne, or Captain Burnaby, idlers and amateurs in something for a season; men who avowedly take no interest in books, although, like the last-named, they may be travellers and linguists. Even in *Vanity Fair* we might do with but a small sprinkling of these, especially as the English species of the present day is only an imitation of a multitude in various ranks of life on the other side of the Channel. Among the so-called "Statesmen," again, there are few or none of European importance: the selection seems to have been made rather on social and party grounds than on public and political. The literary notices are sometimes very good. We have mentioned Tom Taylor as the only representative of literature, but there is another, Mr. Lionel Lawson, the proprietor of the *Daily Telegraph*. Mr. Lawson is treated with great sweetness and respect in the literary note appended to his portrait, his "descent from the race of ancient name and fame," which has lately been prompting that popular paper to indulge in sneers about the "atrocities," and humorous statements regarding "the best trade in the East at present being Christianity," apparently gratifying the writers in *Vanity Fair*.

The National Portrait Gallery (Cassell) consists of chromolithographic portraits, with biographies of some of the most celebrated men of the day; all excellent likenesses.

Peggy, and other Tales. (Cassell.) The "Story of a Threepenny Bit" is here told by Miss Florence Montgomery, in the same simple, captivating style which rendered so popular her former tale of *Misunderstood*.

Tiny Houses and their Builders. (Cassell.) A most interesting history of birds and their habits, full of admirable illustrations.

Round About Old England. By Clara Motéaux. (Cassell.) A tour in which the ancient towns and castles celebrated in history are visited, and descriptions given of lighthouses, mines, and other objects of note. The illustrations are numerous and well engraved.

The Ladies' Treasury (Bemrose) treats of a variety of topics—needlework, dress, cookery, games, together with many miscellaneous subjects, to which it serves as a practical guide.

MARCUS WARD furnishes a pretty illustrated edition of the *Vicar of Wakefield*. The works of Pope (Warne's Chandos Edition of the Poets) form a handsome volume; and *A Thousand Gems of Poetry* (Routledge) gives well-selected specimens of the English poets down to the present time.

The Leisure Hour and Sunday at Home sustain their well-deserved reputation for their miscellaneous reading and their numerous illustrations.

The Peep Show (Strahan and Co.), with 300 pictures and stories, told in easy words, cannot fail to be a favourite, from the simplicity of its language, which the youngest child can understand.

Three Years at Wolverton: a Public School Story. By a Wolvertonian. (Marcus Ward.) It is very difficult to find really healthy and natural

stories of school life, but we think this may safely be recommended. The incidents are not very fresh, but school life is necessarily monotonous, and one boy meets with much the same temptations as another. "A Wolvertonian" has touched with ready sympathy upon the leading features of a public-school career—success in work and play, popularity waning and dawning, the temptations of bullying, "cribbing," smoking, and resistance of lawful authority. We think it would have been better if there had been rather more of public feeling, to the exclusion of so much house-feeling; but house-feeling evidently existed strongly at Wolverton. The story is written throughout with a high tone and manly spirit, and the characters of the Bear, Vincent Chambers, and the bully Poulter, are thoroughly natural and well-sustained.

The Battle-Field of Life. By Agnes Giberne. (Seeley.) A story of family-life, written with much thoughtfulness and care. The heroine of the book tells the story, and represents herself as gradually emerging from a state of narrow-minded selfishness, through the influence of strong religious feeling, and the example of a brother who breaks down under the pressure of hard work for the support of the family. The dialogue and incidents for the most part are natural, and the characters of the various members of the large home circle are kept distinct and faithfully drawn.

Isabel St. Clair. A Romance of the Seventeenth Century. By Julia Addison. (Remington.) This is the sort of story to read round the winter-fire: the schoolboys will be quiet while they listen to it; the little ones will hardly venture to breathe; no one will be satisfied until the end is known. It is a sensational novel for children. The little heroine goes through a fire, is run away with on a pony, falls into the hands, first, of a witch, and then of a desperate gang of pirates, from whom she releases a prisoner, is shot at herself and left for dead, makes good a breathless escape, and is finally made happy. There is no attempt at making the conversation of the seventeenth century true to the time; but perhaps this is as well left alone.

Dobbie and Dobbie's Master. By N. D'Anvers. (Marcus Ward.) A fascinating story in large print for very little children. The adventures of Little Jack in behalf of the old cab-horse are delightfully told.

The Little Head of the Family. From the French of Mlle. Zénaïde Fleuriot. (Marcus Ward.) A story of three little French children, which is rendered attractive by the originality of one of them, called Lottie, who makes very naive speeches. The scenes in which Lottie asks the old pensioner whether he ever has rheumatism in his wooden leg, and whether he thinks about his old one; and where she explains to her sister that she cannot pray for her mamma's life, because she is "vexed with the good God," and thinks she would like to pray to a doctor instead, are very amusing, and the whole story, though unequal, contains some pretty pictures of French life.

The Adventures of Tom Hanson. By Firth Garside, M.A. (Samuel Tinsley.) A book of adventures in the life of a young collier, which begin in England, and are finished in Australia, where he is finally made rich by coming on a vein of coal. The book is harmless but commonplace, both in matter and style, and its coloured illustrations are much worse than commonplace.

Nanny's Treasure. From the French of Mlle. de Stolz. (Marcus Ward.) This is a very delightful story for children; we hardly know which character is most successfully drawn—the dear old nurse Nanny, her little charge, Blanche, or the helpful little cottage-maiden, Madeline. Even the bad illustrations will be forgotten in the charm of the writing, which the translator has rendered faithfully.

The Last Cruise of the Ariadne. By S. Whitchurch Sadler, R.N. (Marcus Ward.) A stirring story of the sea, well-printed and illustrated. The hero, Maurice Trevor, runs away from "a crammer's," where he has unfortunately knocked down a companion and made him insensible. It was not very natural that a gardener who witnessed Maurice's departure should have said, "Be ye going to run away? Don't be afeard that I should be telling on ye." But if he had told, this exciting story would never have been written, and the fate of the *Ariadne* would have remained unknown to us. Neither is it very natural that Maurice's sister, Edith, should be the only female passenger on the *Ariadne*; but then if she had not been, we should not have heard all her wonderful adventures, nor have known the perils of her illness and the happiness of her rescue.

How to Dress Well on a Shilling a Day. By Sylvia. (Ward, Lock and Tyler.) A really useful and practical guide to home dressmaking and millinery, which will be a great help to those who wish to dress economically and with good taste. Even if the estimates of expense are not found practicable in every instance, the useful hints which are scattered through the volume will save much money.

The Scholar's Handbook of Household Management and Cookery. By W. B. Tegetmeier. (Macmillan.) It is superfluous to praise a book on cookery emanating from such a source; but we cordially welcome it in its cheap and popular form. It is written at the request of the School Board for London.

NOTES AND NEWS.

MESSRS. WILLIAM COLLINS, SONS AND Co. have in the press, and will immediately publish, an edition of Marlowe's *Tragedy of Edward the Second*, with Introductory Remarks, Explanatory, Grammatical and Philological Notes, &c., by the Rev. F. G. Fleay.

WE regret to hear of the death of the Rev. Barnard Smith, who was widely known by his admirable series of class-books in arithmetic and algebra. Mr. Smith, who was in his sixtieth year, died on Friday last, after only a few days' illness, at his Rectory, Glaston, near Uppingham.

THERE is reason to hope that a volume of poems will shortly be brought out by the gentleman who, under the initials "B. V.," published in 1874, in the *National Reformer*, the very extraordinary imaginative poem named *The City of Dreadful Night*, to which we called particular attention at the time. The volume would contain this composition, the no less remarkable narrative-poem entitled *Weddah and Om-el-Bonain*, and other writings.

THE *Yorkshireman*, which for the past two years has appeared only monthly, will henceforward (beginning January 6) appear weekly. The first number of the new issue will contain contributions by Edwin Waugh, B. Preston, John Hartley, and other well-known northern writers.

THE Rev. T. Teignmouth Shore, M.A., incumbent of Berkeley Chapel, Mayfair, will shortly publish a work entitled *Some Difficulties of Belief*.

THE last week of December deprived Denmark of her two most famous contemporary poets, F. Paludan-Müller, who died at Copenhagen on the 27th ult.; and Christian Winther, who died at Paris on the 30th ult. We give a biography of the former this week, and we hope next Saturday to supply a similar notice of the other.

ON December 15 died the eminent Norwegian topographical writer Gerhard Munthe, in his eightieth year. He belonged to an ancient family, and died, where he was born, on his own romantic property of Ytre Kraken. Munthe entered the army in 1811, but in 1815 began those geographical labours which have rendered him

famous. Perhaps the most scholarly of his works was the *Ancient Norway Before the Year 1500*, which was published in 1840. But that by which he gained most fame was the elaborate survey of Norway, on which he was engaged during the greater part of his life, and which is a model of its kind. Although he married four times, only one of his many children has survived him.

THE Norwegian poet Andreas Munch has just brought out at Copenhagen a translation of Tennyson's *Idyls of the King*.

THE autobiography of the Danish novelist M. Goldschmidt, which has long been eagerly expected, is at last appearing in monthly numbers. We hope, as soon as it is complete, to draw more particular attention to this very interesting and very singular book.

THE Rev. S. J. Whitmee is helping to bring out a new edition of the Rev. G. Pratt's *Samoan Grammar and Dictionary*, which is so much fuller than the original work that it may be called a new book. The Grammar is greatly enlarged, the syntax being almost entirely fresh. More than 3,000 new words or new meanings have been added under the Samoan and English part of the Dictionary, and examples of use are given under most of the words. A work of this kind is urgently needed at the present time, and it is therefore hoped that subscribers to it will be forthcoming. The volume will form part of the series of Polynesian Grammars and Dictionaries which are being compiled by missionaries conversant with the several dialects, under the supervision of Mr. Whitmee. They are intended to be the basis of the Comparative Malayo-Polynesian Grammar and Dictionary which Mr. Whitmee has in hand. The Grammar will comprise six or eight of the principal dialects, while the Dictionary will be divided into two portions, the first being an English-Polynesian Dictionary, containing about 8,000 English words with their equivalents in sixteen or more Polynesian dialects, and the second a Polynesian-English Dictionary with examples of use under each word. Mr. Whitmee hopes that the Wesleyan missionaries in Tonga will furnish help for the Tongan dialect, and the Presbyterian missionaries in the New Hebrides for the dialects spoken there and in Papua. Funds for printing the Comparative Grammar and Dictionary have been secured by Prof. Max Müller's exertions, and Mr. Whitmee appeals to all who are able and willing to contribute material towards the undertaking to aid in the work. It is needless to point out its importance both to philologists and to missionaries, especially at a time when the languages, habits, and traditions of the Polynesian islanders are so rapidly passing away. Up to the end of next February Mr. Whitmee's address will be 7 Jolimont Place, East Melbourne, Australia; after that date at the Mission House, Bloomfield Street, Finsbury, E.C. Intending subscribers to the Samoan Dictionary, the cost of which, it is hoped, will not exceed ten shillings a copy, are requested to communicate with him.

THE Oxford University Press has just published a useful Appendix to the great Cleasby-Vigfusson Icelandic Dictionary, in the shape of a *List of English Words, the Etymology of which is Illustrated by Comparison with Icelandic*, by the Rev. W. W. Skeat. There is, we regret to find, no distinction made in this *List* between genuine Icelandic words and late borrowings from Danish or ecclesiastical words from Anglo-Saxon, such as *blesa*, &c. Still it will no doubt be useful to advanced scholars.

THE Philological Society of Florence has lately been occupied with a profound discussion as to the exact meaning and best translation of the following English words:—Skating-rink, lunch, luncheon, steeplechase, and tramway. It is to be hoped that the erudition of the members may be able to settle accurately the meaning of these words, and the adoption of the best Italian for them.

WE have received a *Logical Praxis*, by Henry Day, published by Putnam's Sons, New York: much more difficult than Aldrich, much less instructive, even in the collection of exercises in methods of reasoning—the only tolerable part of the book.

SIGNOR FERDINANDO GUIDICINI has printed from the original a curious Perugian chronicle, *Cronica come Annibale Bentivogli fu preso et menato de pregone et poi morto et vendicato*, per Messer Galeazzo Marscotto di Calvi (Bologna). The author, himself a warrior, a conspirator, and to a certain extent a student, gives an admirable picture of the stirring times in which he lived.

THE *Nuova Antologia* for December contains an account by Signor Villari of a series of letters, which are soon to be published, written by Sismondi to his mother from Paris in 1815, and forming a complete journal of the events of that momentous year. There is also an article by Signor Gnoli on the nature of rhyme in Italian poetry, and its influence on poetic form.

THE editor of the *China Review* has added to the recent number of that periodical a list of the new books and articles lately published on Chinese subjects. We hope that this very useful register will be kept up in the succeeding numbers, as hitherto works have been repeatedly published in China which from want of some notifying medium have failed to reach the European libraries. In the present number of the review Mr. Watters concludes his essays on the Chinese language, which form a very complete retrospect of the native works on the sounds, meanings, and history of the written characters. This is as far as Chinese writers have gone. The grammar of the language has never been made a study by them, and there is absolutely no native treatise on that subject existing. An article on "Chinese Intercourse with the Countries of Central and Western Asia in the Fifteenth Century," by Dr. Bretschneider, who may be looked upon as an authority on the geography and ethnology of Central Asia, contains much interesting information on the tribes of Mongolia, Tibet, and the southern slopes of the Tienshan. Mr. Denny continues his papers on the folk-lore of China, all of which will be found worth reading by students of the subject. We are glad to see that Mr. Lister in his review of Dr. Legge's metrical *Shi-king* forms a justly appreciative estimate of this latest work of the new Professor of Chinese at Oxford. These, with other articles of less importance, make up a very readable number of a Review which we hope to see prosper.

THE third yearly Report of the workers at the *Schweizerdeutsch Idiotikon* has just appeared. Their tasks are to be completed by the end of the year 1877, and it is expected that the *Idiotikon* will be published in 1878 or 1879. Some conception of the range of the work may be formed from the fact that the number of "Swiss-German" words and forms in the alphabetical register has already reached 54,000. A synoptical treatment of the prefixes is being worked out in addition to the merely lexical and non-grammatical collection of words and forms.

THE University of Odessa, we learn from a recent consular report, is the only institution in New Russia where a superior education, similar to that in the universities of Western Europe, is given. It was founded in 1865, and now boasts of forty-three professors, 252 pupils, a library of 150,000 volumes, and schools of history, law, mathematics, science, and physics. By far the greater number of students enter the law classes. No youth wishing to enter the university from the colleges can do so unless he has passed all the eight classes of the college, and a matriculation examination. The strictness of this examination is shown by the fact that in 1873 only twenty competitors out of 515 succeeded in passing. All

schools in Odessa are under State control, no person is allowed to teach unless licensed, and even private tutors and governesses must pass an examination before they can enter a family in such capacities.

FREDERIK PALUDAN-MÜLLER.

THE great poet whose death on December 27 last we have to record with infinite regret was born on February 7, 1809, at Kjersteminde, on the west coast of Zealand, where his father, afterwards Bishop of Aarhus, was parish priest. From 1820 until 1828 he studied at the Cathedral School of Odense, leaving in the latter year for the University of Copenhagen. In 1832 appeared his first work, *Four Romances*; the same year saw the publication of a romantic comedy, *Love at the Court*; and when this success was followed in 1833 by the lovely poem of *The Dancer* the young poet at once took a prominent place in literature. In 1834 the lyrical drama of *Amor and Psyche*, one of the most impassioned and most harmonious poems in the language, raised Paludan-Müller to the front rank. In 1835 he passed his juridical examination, and published a tale in verse, *Zuleima's Flight*, a work that is too strongly tinged with the influence of Byron. In 1836 and 1838 appeared two volumes of lyrical poems, chiefly romances and dramatic scenes. It was after the latter volume had appeared that Paludan-Müller and his newly-wedded wife spent two years in wandering through Germany, Holland, France, Switzerland, and Italy. He returned to publish the first part of his great satiric epic *Adam Homo*, which appeared in 1841. The same year he published his lyrical drama *Venus*. In 1844 appeared two dramas, the sublime poem of *Tithonus* and the delicate idyl of *The Dryad's Wedding*. Of his numerous later productions we must confine ourselves to mentioning the conclusion of *Adam Homo*, 1848; *Abel's Death*, 1854; *Paradise*, 1861; *Spirits of Darkness in the Night*, 1862; *Ivar Lykke's Story*, a prose novel; *The Times are Changing*, 1874; and *Adonis*, 1874; the last two of which were reviewed at length in the ACADEMY for November 21, 1874.

There can be little doubt that posterity will judge *Adam Homo* to be its author's greatest claim to a place among poets of the first class. This epic, in *ottava rima*, is the history of a single man, a Dane in the Denmark of the poet's day, from his cradle to his grave. The hero is a Philistine of the Philistines, but his character is worked out with an irony so subtle that we begin by sympathising with the character that we end in ridiculing and despising. The poem is full of great and original qualities; humour and satire give place in rapid interchange to descriptive and pathetic passages of the most delicate beauty. Few poets have left behind them works so varied in character as those of Paludan-Müller. One very fine group is formed by his lyrical dramas, classic and romantic. Of the former, *Tithonus*, with which Mr. Leicester Warren's *Philoctetes* invites and can bear comparison, is perhaps most sculpturesque and harmonious; of the latter, *Kalanus*, a work of extraordinary genius, is the best. It has been said that Paludan-Müller never wrote a bad verse, and his numbers are indeed unrivalled for delicacy and variety of music.

It was in the summer of 1872 that the present writer had first the privilege of making a pilgrimage to the poet's retired and modest dwelling on the outskirts of the forest of Fredensborg. It was here that for many years, hemmed round by the murmuring beech-trees of Zealand, Paludan-Müller preserved a cheerful spirit in a body broken by ill-health. In 1873 a comparative restoration of his health induced him to leave his hermitage, and settle in Ny Adelgade, in Copenhagen. Here he somewhat suddenly died on December 27, 1876. His manner was shy, but not reserved, his voice gentle, and his conversation brilliant and enthusiastic; his face, at least in old

age, had the charm that is seldom wanting to one habitually engaged with noble and serene thoughts, and his eyes were of a singular fire and beauty. By his death Denmark is bereaved of the greatest of her contemporary writers.

EDMUND W. GOSSE.

FOREIGN REVIEWS OF ENGLISH BOOKS.

ARNOLD, Matthew. Literature and Dogma. *Nuova Antologia*, December. By A. de Gubernatis.
LAND'S Hebrew Grammar. Trans. R. L. Poole. *Revue Critique*, December 9.
LEAVITT, J. M. New World Tragedies from Old World Life. *Nuova Antologia*, December. By A. de Gubernatis.
MARGOLIOUTH, M. The Lord's Prayer no Adaptation of existing Jewish Petitions. *Theologische Literaturzeitung*, December 23. By E. Schürer.

NOTES OF TRAVEL.

SOME particulars of Signor D'Albertis' second expedition up the Fly River in New Guinea have now been received. After penetrating by the main branch to as far as 5° 30' S., long. 141° 30' E., rapids running from six to seven knots, against which the steamer could not make headway, compelled the expedition to turn back. After descending for seventy miles, a tributary running from north-west was explored for forty miles, when rapids and insufficiency of water again stopped the way. No mountains were reached, but some were seen in the distance in the north-west, and the general appearance of the country was low and swampy. Only twice some canoes with hostile natives appeared, but they fled as soon as the steamer moved towards them. Interesting birds, insects and fishes were found, and a good number of specimens of plants were preserved. The mineral collection is not rich, but enough to give an idea of the formation of the country. The anthropological and ethnological collections are rich and of the greatest interest, embracing forty skulls of both sexes, all dolichocephalic except a few from Kiwai. The people very probably belong to the race inhabiting the east of the great island, if intermixed with the blacks of the west, and still retain the usages of the inhabitants of the east in dress, implements, and houses, having reached a certain degree of civilisation. From the study of his ethnological collection Signor D'Albertis hopes to throw much light on the question of who the aboriginal inhabitant of New Guinea is—black or yellow.

AUSTRALIAN papers state that the Rev. George Brown, Wesleyan missionary, has returned after a twenty months' visit of exploration and investigation in New Britain and New Ireland, two large islands lying east of New Guinea, which were included in the annexation proposal submitted to the Colonial Office in 1875 by the Government of New South Wales. Mr. Brown has explored 150 miles of the coast of New Britain, and 100 miles of that of New Ireland. He also crossed New Ireland and made a large natural history collection. No white man was ever seen inland before, but no opposition was offered to the explorers. Plenty of proofs of cannibalism were found, but the natives live chiefly on bananas, cocoa-nuts, and pork, and have large plantations. There appear to be no powerful chiefs, but a number of petty ones, the government being patriarchal rather than tribal.

THE latest number of the *Journal* of the Geographical Society of Berlin brings to a conclusion Dr. Franz Czerny's most useful account of all the journeys of exploration made up to the present time in the region of the Ogowe river and the Gaboon in West Africa. Herr J. G. Kohl contributes an historical sketch of the voyages of exploration to the Strait of Magellan and the neighbouring lands and seas up to the date at which the insularity of Staaten Island and the existence of a wide navigable sea south of Cape Horn had been made clear. The paper is illustrated by a number of most interesting fac-simile reductions of the

earliest charts, from Ribeiro, Hondius, Schouten, and Le Maire. Writing to Dr. Nachtigal from Loanda on August 28, the traveller Ed. Mohr announces his safe arrival there with all the material for his expedition to the interior. He was then on the point of starting by the route through Dondo and Pungo Andongo for Malange, which he intends to make his head-quarters for farther travel.

The Two Americas: an Account of Sport and Travel, with Notes on Men and Manners in North and South America, by Major Sir Rose Lambart Price, F.R.G.S., with illustrations (Sampson Low and Co.), is a capably written account of an enthusiastic sportsman's adventures during a great round of travel in the New World, which will be read with interest by all lovers of the gun and rod. Coasting from Brazil and Uruguay round by the Strait of Magellan to Chile, Peru, and Mexico, landing often at out-of-the-way places, and lastly crossing North America, the author leads us through an immense variety of scenery and hunting-ground, from guanaco-stalking on the pampas of Patagonia to turtle-turning in the equatorial seas, and elk and bear shooting among the Rocky Mountains. It is not all hunting and fishing, however, for wherever he goes the author contrives to give us a lively picture of the country through which he is passing, and of the surface-life of the people who live in it.

MR. H. G. HOLLINGWORTH has recently reprinted (Shanghai: Celestial Empire Office) a paper which he contributed to the *Journal* of the North China Branch of the Royal Asiatic Society, entitled "a List of the Principal Tea Districts in China, and Notes on the Names applied to the various kinds of Black and Green Tea." The latter portion of the brochure will be found particularly profitable reading by those who desire to understand the origin and meaning of Congou, Flowery Peckoe, Souchong, Young Hyson, Twankay, and other familiar but, at first sight, incomprehensible terms.

As instancing commercial progress in Japan, we may mention that large indigo manufactories have been started and are in working order at Osaka, and at Matsubara and Tunaki, in the province of Omi, and that it is in contemplation to establish others in the provinces of Owari, Ise, Miao, Bizen, and Bungo.

In his Report to the Church Missionary Society on the River Rufu, or Kingani, which it was once hoped might be made available for the Nyanza Expedition, Mr. F. Holmwood, H.M.'s Vice-Consul at Zanzibar, describes a curious race of people living on its banks. Shortly after leaving the ferry of Meituwambiji, on the Ukami road, he came to the Wagaromo villages, the first signs of which were small groups of women and children on the banks, attended by a few more than half-naked savages, each carrying a bow and two poisoned arrows ready in hand, with a leathern quiver of the same at his back. These warriors generally knelt in the tall grass, or behind a bush, until the women reported there was no danger. Their heads are hideously thatched with a mixture of black clay and oil, with beads or drops of the same at the ends of the rat-tail-shaped points of hair which fringe it; their legs and arms are encircled with heavy brass and copper rings, while beads and shells adorn their ears and necks. Both bows and arrows are most workmanlike in make and finish; the poison extends for about four inches beyond the barb, and when fresh it is of a bright-red colour. They told Mr. Holmwood that it is prepared from the giant Euphorbia, and that their medicine-men provide them with a perfect antidote for it, the nature of which they unfortunately did not explain. The women are not so timid as the men, and their faces have few traces of the negro type.

SELECTED BOOKS.

General Literature.

- AVENTURES (les) du Gouron Paramarta, conte drôlatique indien, traduit par l'abbé Dubois. Paris: Barrand. 12 fr.
- HOBBS, A. L'Asie Mineure et les Turcs en 1873, souvenirs de voyage. Paris: Firmin Didot.
- LACROIX, P. Sciences et lettres au moyen-âge et à l'époque de la Renaissance. Paris: Firmin Didot. 30 fr.
- MAJOR, R. H. The Discoveries of Prince Henry the Navigator, and their Results. Sampson Low. 15s.
- ŒUVRE d'Albert Durer reproduit et publié par Amand-Durand. Texte par George Duplessis. Paris: Goupil. 250 fr.
- PRÉGOT, E. Le verre: son histoire, sa fabrication. Paris: G. Masson.
- PROKESCH-OSTEN, le Comte. Dépêches inédites du chevalier de Gentz aux hospodars de Valachie. T. 2. Paris: Plon.

History.

- ASCHBACH, J. v. Die Wiener Universität u. ihre Humanisten im Zeitalter Maximilians I. Wien: Braumüller. 10 M.
- BECK, A. Geschichte d. thüringischen Landes. 3. Bd. 2. Thl. Gotha: Thienemann. 8 M. 40 Pf.
- BRETT, feu A., et L. M. TISSERAND. Topographie historique du vieux Paris. Région du bourg Saint-Germain. Paris: Imp. nat. 50 fr.
- BONNEHOSE, Ch. de. Montcalm et le Canada français: essai historique. Paris: Hachette. 2 fr. 50 c.
- DELABORDE, J. Eléonore de Roye, Princesse de Condé, 1535-1564. Paris: Sandoz et Fischbacher.
- GAILLARDIN, C. Histoire du règne de Louis XIV., récits et tableaux. T. 6. Paris: Lecoffre.
- KREMER, A. v. Culturgeschichte d. Orients unter den Chalfen. 2. Bd. Wien: Braumüller. 12 M.
- REUMONT, A. von. Geschichte Toscanas seit dem Ende d. florentinischen Freistaates. 2. Bd. Gotha: Perthes. 15 M.
- SOURY, Jules. Etudes historiques sur les religions, les arts, la civilisation, de l'Asie antérieure et de la Grèce. Paris: Reinwald. 7 fr. 50 c.
- THURERHEIM, Feldmarschall Carl Joseph Fürst de Ligne, die "letzte Blume der Wallonen." Wien: Braumüller. 7 M.

Physical Science.

- BOSANQUET, R. H. M. An Elementary Treatise on Musical Intervals and Temperament. Macmillan.

Philology.

- BENOIST, A. De la syntaxe française entre Palsgrave et Vaugelas. Paris: Thorin.
- CORPUS inscriptionum latinarum. Vol. VI. pars 1. Berlin: Reimer. 96 M.
- DRECKE, W. Etruskische Forschungen. 3. Hft. Das etrusk. Münzwesen. Stuttgart: Heitz. 7 M.
- HUBNER, E. Grundriss zu Vorlesungen üb. die Geschichte u. Encyklopädie der klassischen Philologie. Berlin: Weidmann. 4 M.
- RECHAUD, P. Le Chariot de terre cuite, traduit et annoté des scolies inédites de Lacā Dikshita. Paris: Leroux. 10 fr.
- WACHS, Maître, Roman de Rou et des Ducs de Normandie. Hrg. v. H. Andresen. 1. Bd. 1. u. 2. Thl. Heilbronn: Henninger. 8 M.

CARDINAL CAMPEGGIO.

THE following account was intended to appear in a forthcoming review of Mr. Brewer's *Calendar*, but has been excluded from want of space:—

"Campeggio belonged to a Bolognese family, eminent in the profession of that legal science in which the secret of Government both in Church and State was supposed to reside. Having lost his wife in 1510, he was made a bishop two years later, and was included in the creation of thirty-one cardinals, by which, in 1518, Leo emancipated himself from the control of the Sacred College. He was then sent as Legate to England, where he left such good report that Henry bestowed upon him the see of Salisbury, the English protectorate, a palace by Bramante, an outfit, and a pension. After an interval of obscurity under Adrian, a brilliant career was opened to him by Clement VII. Leo had sent the best scholars of Rome to stem the movement in Germany, and Adrian had endeavoured to meet it by declaring the need and the resolution of reform. But the candour of Chierogato had succeeded no better than the more pretentious bearing of Cajetan and Aleander; and Clement, wanting a man who was shrewd and fearless, and whose practical decision would not be mollified by theory or arrested by argument, selected Campeggio for the most important missions of his pontificate. It became his duty to reconcile Bohemia, to deal with the *Centum Gravamina* and the Confession of Augsburg, and to try the question of the Divorce. In every conjuncture he retained the superiority that belongs to a man who regards problems with the coolness of a professional adviser rather than with the eagerness of a principal.

"Nine cardinals voted for him in the conclave of 1523. At the death of Clement he towered above almost all his colleagues, and was the only rival of Farnese. When Farnese was elected all but unanimously, Campeggio was too much mortified to do him

homage. At the sacking of Rome he prevailed with the Pope, against the advice of nearly all other counsellors, to make terms with the enemy; and he undertook the thankless post of governor of the city while the horses of the heretic and the barbarian were stabled in the sacred Basilicas.

"The problems that were rending Europe, the dangers that impended over religion, had no meaning for Campeggio. He observed the Protestant movement without passion or concern, but without understanding. Having to address the Diet of Augsburg during the gravest crisis in the existence of the Church, he explained to the princes of Germany that the cause of their divisions was the want of union, and that the remedy was absolute submission to whatever the Emperor should decree. In private he advised Charles what it behoved him to do. He believed that the Lutherans united all the vices of former heretics; that no good could come of any attempt to reason with them; and that they ought to be exterminated with fire and sword. Therefore he exhorted the Emperor to approve himself worthy of the throne of that other Charles, whose glory was that he had slaughtered unbelieving Saxons. At Nuremberg, having obtained certain goods from a Lutheran, he refused payment on the same plea by which his master justified the repudiation of his debt to the canton of Zürich. The property of heretics, he said, was forfeited by law.

"Once, in a decisive hour, when the issue between religious peace and war was trembling in the balance, Melanthon sought an interview with Campeggio. He assured the Cardinal that the Protestants held every doctrine of the Church of Rome, and were ready to obey its constituted powers. On two points of discipline only he pleaded for some temporary relaxation. Communion under one kind was, in his opinion, sufficient, but he feared that the refusal of the Cup would repel communicants; and he represented that priests could not be found for the parishes of Germany, if all those who had married must be dismissed, while the services of others who lived in open scandal were accepted. He prayed that in these respects the discipline of the Church might not be rigorously enforced until the promised Council should assemble; and at that price he pledged himself that the unity of the faith would be saved. At the time of that solemn meeting many Catholic divines believed that an understanding was attainable. The Emperor's secretary, his preacher, his confessor, spoke in favour of conciliation. The Bishop of Augsburg advised that the conditions should be accepted. The Pope was prepared to concede even more than Melanthon asked for. But Campeggio, unfit to grasp the import of the declarations which, during many weeks, the Reformers continued to press upon him, and the advantage they afforded to an earnest and skilful negotiator, rejected the greatest opportunity that Protestantism ever gave to Rome. His language was courteous. He professed that he was no theologian; but he assured Melanthon that, whatever happened, the clergy would not be suffered to retain their wives."

THE BRESSA PRIZE AT TURIN.

SUBJECT to the payment of certain legacies and the life interest of Signora C. A. Dupêché, Dr. Cesare Alessandro Bressa, by his will, dated September 4, 1835, left all his property to the Royal Academy of Sciences of Turin, for the establishment of a biennial prize to be adjudged in the following manner, viz.: the interest of the first two years to be given as a prize to that person, whatever his nationality may be, who, during the previous four years, shall have made the most important discovery in, or published the most valuable work on, natural and experimental philosophy, natural history, mathematics, chemistry, physiology and pathology, geology, history, geography, or statistics. The interest of the next two years to be given to an Italian, who shall fulfil the above-named conditions. Dr. Bressa further directed that the prize should "continue to be distributed in the same order."

The Bressa legacy having now become available, the Royal Academy of Sciences of Turin has given notice that the first prize (value nearly 5000 sterling) will be awarded in 1879, and that, in

accordance with the spirit of the testator's will, it will choose the best work or discovery, whether the claim to the prize be put forward by the author or not. In 1881 the second Bressa prize will be awarded, but on that occasion it can only be given to an Italian.

ANCIENT BUILDINGS AT WISBY IN SWEDEN.

I.

MANY years ago I was shown by a captain in our navy some sketches and lithographs of churches in Wisby, and ever since have had a desire to know more of them.

It was arranged that Mr. Edmund Sharpe should go last summer in company with two or three others and myself. From various causes all except myself were prevented from going, and therefore, of course, much less work has been done than would have been done had they been able to go. I landed there on July 8.

Where is Wisby? Well, to confess to a Swede that you did not know of Wisby would be equivalent to a foreigner's allowing to an Englishman that he never heard of Brighton or Chester—a bathing-place and a fortified town. Wisby is both. It is the chief town of Gotland, which is an island off the east coast of Sweden, the proximate points of the two being about fifty-five English miles apart. The island is about ninety miles north and south, and about thirty-three east and west. The town adjoins the shore on the west side of the island, and is about 1,330 yards north and south, and about 600 yards east and west. It is still entirely within the ancient wall, which is not wholly destroyed in any part, and remains in tolerable completeness for most of its length. I will return to this matter.

"Wisby was in the tenth and eleventh centuries (200 years before the establishment of the Hanseatic League in 1241) one of the most important commercial cities in Europe" (Laing's *Tour in Sweden* in 1838, p. 304).

My object in the present communication is (1) to inform antiquaries of what there is to be seen and drawn at Wisby, as fully as can be done in a short space and without illustrations; and (2) to inform them of what I have done, so that, if anyone went there, he need not take the same measures again.

In his *History of Architecture*, Mr. Fergusson states (vol. ii. p. 106):—

"During the eleventh and twelfth centuries a great portion of the Eastern trade which had previously been carried on through Egypt or Constantinople was diverted to a northern line of communication, owing principally to the disturbed state of the East, which preceded and, in fact, gave rise to the Crusades. At this time a very considerable trade passed through Russia and centred in Novgorod. From that place it passed down the Baltic to Gotland, which was chosen apparently for the security of its island position, and its capital, Wisby, became the great emporium of the West. After two centuries of prosperity it was gradually superseded by the rise of the Hanseatic towns on the mainland, and a final blow was struck by Valdemar, of Denmark, who took the town by storm in 1361. Since then it has gradually become depopulated. The consequence has been that, no additional accommodation being required, the old churches have remained unaltered; still they have not been pulled down, nor their materials used for secular purposes."

A code of maritime law grew up at Wisby, which was reduced to its latest form about 1320:—

"The merchants of Wisby framed their laws on the *Rôles d'Oleron*, which became, in fact, during the succeeding century and subsequently the authoritative rule for deciding all maritime controversies, not only in the Hanse Towns, but among all nations on the Baltic Sea" (Lindsay's *History of Merchant Shipping*, i., 392).

The author evidently means that the Wisby Code, and not the *Rôles d'Oleron*, "became in

fact," &c. The "Roles d'Oleron" were compiled before 1190. King Henry III. of England, by a charter dated 1237, granted the merchants of Gotland liberty to traffic in England free from duty. See Rymer's *Foedera*, Record Edition, vol. i., 231. In a short time the Wisby Code will appear in the Appendix to *The Black Book of the Admiralty*, edited by Sir Travers Twiss under the Master of the Rolls. It is not necessary for my present purpose to quote further from the works on the history of the country by Mr. Laing, or the observations on the architecture by Mr. Fergusson. The latter author has not seen the buildings, and would perhaps modify some of his observations if he carefully inspected them. Much information on Gotland and Sweden in general, and many illustrations are found in Marryat's *One Year in Sweden* (Murray, 1862). Marryat has spelt the name of the island wrongly throughout, putting "Götland" for "Gotland;" the old spelling is "Gottland." See also Lindsay's *History of Merchant Shipping* (Sampson Low, 1874).

The island is a limestone plateau at varying heights above the sea, and in many parts very ill supplied with water. The harbour of Wisby must have been always small and difficult to enter with westerly winds, and it is surprising that such a harbour should have served for the extensive trade once carried on there. I was told that Wisby is one of the few places in the island which are well supplied with water, and probably this circumstance conduced to its being chosen as a port. The coins, personal ornaments, weapons, &c. &c., found in Gotland, and now preserved in the Stockholm Museum, attest the extent of its trade and the wealth of its occupants. A large portion of that magnificent collection has been derived from Gotland.

The ground on which the town is built slopes upwards from the shore to the level of the limestone plateau—perhaps about 150 feet, but I did not take the levels. Marble is found in various parts of the island, varying much in texture and colour. It is geologically "entrochial limestone." The marble near Wisby is grey, but that in the middle of the island and near the east coast is of a reddish colour. The main portion of every church is of coarse grey marble, not capable of a good polish; but the shafts of the portals, and probably many of the pillars, were of grey marble of a better kind, and highly polished. Some shafts of portals were of the reddish marble. The moulding and capitals are for the most part of a greenish-grey highly micaceous sandstone, of an even texture, and capable of being delicately cut. There are also some small door-frames of a red sandstone, but I did not learn the source of it. It appeared to me that there was no clear distinction between the common limestone and the grey marble.

Laing states that "the foreigners in the eleventh century were so numerous that each nation had its own church and house of assembly," and that inside the walls were, in the thirteenth century, eighteen churches. At present inside the city wall are ten churches, and close outside the town another church.

According to the authorities, the earliest of the existing churches was built in 1046, and the others, except St. Catherine and alterations, were built before 1225. I have not examined the evidence on which the recent historical notices are founded. I have taken the dates from a small pamphlet written, I believe, by Mr. Bergman, of Wisby, to accompany the map of Wisby by Fegroeus. There is also a larger book by the same author, illustrated by numerous lithographs from drawings by Dr. Sæve. Of the churches, if any, which existed in Wisby or elsewhere in Gotland before 1046, I see no trace and find no record.

The chief peculiarities which I noticed in the existing churches were:—

1. Absence of hoods to interior arcades as well as to portals* and windows, except that in some

* Our term "door" is evidently incorrect for the stone work in which a door is placed, and "doorway" is

cases the portals have over the half-circular arches a gabled pediment with a coping which constitutes a hood.

2. The only ornament in the earlier works is on the bases and capitals of portals and pillars.

3. Absence of curved mouldings in windows, plain chamfers being almost exclusively used.

4. Great recess of glass. In many cases the groove or rebate, as the case may be, is nearly in the middle of the wall.

5. Prevalence of vaults. Every part is vaulted, and it is curious how upright the walls are, even when the vaults have fallen; though the buttresses in the early work have but a very slight projection.

6. The use of blunt-pointed arches together with semicircular arches in the eleventh and twelfth century work.

7. The use above the caps in the early work of the same form as was used below—plain rectangular orders with large rolls in the recesses.

In the following descriptions, St. Maria is placed first as being the cathedral and the only church complete and in use. The descriptions of the other churches, all more or less ruined, are in the order in which they stand in the town beginning from the north, and lastly St. Göran is named, which is outside the town, on the north.

Of course many matters cannot be explained without plates, and this circumstance renders a detailed account less necessary for the present purpose.

In order to compare at a glance certain particulars concerning them the following table is given. As all the churches are more or less unsymmetrical, the measures given in the table must be understood to be mean measures, even where not so mentioned. The bearings were taken with a prismatic compass on a stand, but they were in some cases parallel to a side wall, in others were the central line of the nave. They are entered in the table but not repeated in the descriptions. The lengths and widths given in the descriptions are interior measures. The measures are in English feet†

One Swedish foot = 0.9742 English foot.
One English foot = 1.0267 Swedish foot.

| | Interior length | Interior width | Deviation‡ |
|------------------------|-----------------|----------------|------------|
| | ft. in. | ft. in. | ° ′ |
| 1. St. Maria . . . | 171 6 | 99 0 | 7 30 |
| 2. St. Nicholas . . . | 195 3 | 64 9 | 7 20 |
| 3. St. Gertrude . . . | 61 1 | 19 0 | 4 15 |
| 4. Helig Ands . . . | 83 0 | 47 7 | 10 0 |
| 5. St. Clemens* . . . | 145 9 | 72 3½ | 0 0 |
| 6. St. Olof . . . | uncertain | uncertain | 3 30 |
| 7. St. Drotten . . . | 118 0 | 67 4½ | 13 30 |
| 8. St. Lars . . . | 104 0 | 71 7 | 9 15 |
| 9. St. Catherine . . . | 199 1 | 56 4½ | 13 20 |
| 10. St. Hans . . . | uncertain | uncertain | 10 30 |
| 11. St. Göran . . . | 120 1 | 36 2 | 10 30 |

* This church has a deviation of 5° north of true east.

† Magnetic meridian taken to be 11° west of true north.

‡ Including Vapenhus.

§ Not including Crypt.

1. St. Maria: built about 1190. This church consists of a nave, north and south aisles, a short chancel, with a sacristy on each side of it, and a west tower. The eastern pillar of the north arcade, and corresponding one of the south arcade, and the responds to the east of them are in form and size like piers of a central tower, and it is possible that one was intended. The space within these four arches may be called the cross.

The steps and relative level of bases conform to this idea. The bays of the aisles, which would in that case have been transepts, do not project northward and southward and beyond the other walls of the aisles. The two sacristies before mentioned are surmounted by towers.

The interior length of the nave is 89 ft. 8 in. mean, and its width about 22 ft. 10 in. mean. The north and south arcades consist of five arches,

only the opening. The Swedish term for the jambs, sill, and arch within which the door is placed is "portal," which is free from the objections, and therefore that word is used here.

including the two before alluded to. The interior length of the north aisle is 89 ft. 1 in., and its width about 20 ft. mean. The interior length of the south aisle is 90 ft. 4 in., and its width about 20 ft. mean. These measures do not include the pillars. St. Maria is curiously unsymmetrical in its form: for instance, the clear widths of the four arches of the cross are 18 ft. 8 in., 15 ft. 9 in., 21 ft. 10½ in., 17 ft. 11 in. The width of the nave is at different places 17 ft. 6 in. and 25 ft. 2 in. It appears that originally the aisle roofs had separate gables, and were ridged roofs, but in later times they were made into lean-to roofs, and the clerestory windows covered up. These latter are apparent from inside, above the vault. The interior measure of the choir or chancel is 28 ft. 6 in. mean north and south, by 27 ft. 0 in. mean east and west. The interior measure of the tower is 23 ft. 11 in. by 20 ft. 9 in. This church was burnt in 1744. Great changes were made in or about the fourteenth century. A very large and elaborate Vapenhus called also "the great chapel," was added to the south side of the south aisle; many large traceried windows were inserted, and other alterations made. As a Vapenhus is an adjunct to a church not met with in England, it may be necessary to explain to some readers that it is a building added outside the main entrance to a church—an enlarged porch—in which those who came to service left their weapons (hence the name), and in later times, in country places, their wooden shoes. In the west end of the west tower is a round-headed portal, which has been altered.

In the north wall are two portals, the west one is round-headed but altered, the east one opens into the sacristy. This sacristy is modern; it is not certain whether the portal is not also modern. In the south wall are two portals, of which the west one opens into the Vapenhus. It has been tampered with. The east one is now blocked up, but has been apparently the main entrance of the church. It is projected from the wall, and semicircular in the head, which is surmounted by a pediment with a rich coping. Below the cap are four rectangular orders, with a free shaft in each recess. These six shafts are of polished marble, and rest on moulded bases with claws at the angles.

The moulding of the base consists of two beads with a hollow between them, curved to agree with the shaft, on a rectangular sub-base. It is of very frequent occurrence at Wisby, and is common in England and France. The lower part of the bases is covered by the gravel. The capitals are of seven rectangular projections, and richly carved with foliage and heads. This doorway has been repaired, and some of the carving is new; but may have been copied from the original. Above the capital the section is nearly as below; but the large rolls, which form a sort of continuation of the free shafts, have a flange on them, which is built in to keep them firm. The inner arch is filled by a solid tympanum. The clear height of the opening was about 11 ft. 11 in., and the clear width is 7 ft. 7½ in.; but the opening has been built up in modern times. The portal in the south wall of the Vapenhus is projected from the wall, and is of three orders of elaborate mouldings, on peculiar bases. The caps are shallow, but of rich work of animals, foliage, &c. The arch is pointed, of three orders, nearly corresponding with the jambs below. The clear opening is 14 ft. 3 in. by 7 ft. 1 in. The arch is surmounted by a pediment, from which rise seven pinnacles. A figure of the Saviour is placed between the arch and pediment. As usual, there is no hood mould. Many of the original single-light windows remain, but also there are many large three and four-light windows of rich tracery. Some effigies in low relief, and numerous inscriptions of the fourteenth and fifteenth centuries remain.

In England, when a tombstone was used for a second occupant the old inscription was effaced;]

but often, with more respect for predecessors, the Wisby merchants left the old inscriptions and added the new ones. H. DRYDEN.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Jan. 8.—5 P.M. London Institution: "Health Improvements in Great Cities," by Dr. B. W. Richardson.
8 P.M. British Architects.
8 P.M. Monday Popular Concert, St. James's Hall.
8.30 P.M. Geographical: "The Russian Expedition to the Alai and Pamir," by Robert Michell.
TUESDAY, Jan. 9.—3 P.M. Royal Institution: "On the Chemistry of Fire," by Prof. J. H. Gladstone.
8 P.M. Anthropological Institute: "On the Inhabitants of the Admiralty Isles," by H. N. Moseley; "Report on Recent Excavations at Cissbury, in October, 1876," by J. Park Harrison; "Report on Measurements for the Anthropometric Committee," by Col. A. Lane Fox.
WEDNESDAY, Jan. 10.—6 P.M. Society of Arts: "On Wagner's Tetralogy," by F. Praeger.
8 P.M. Society of Arts: "Comets, Meteors, and the Stars," by R. A. Proctor.
THURSDAY, Jan. 11.—7 P.M. London Institution: "The History of the English Novel," by Prof. H. Morley.
8 P.M. Mathematical: "Determinant Conditions for Curves, or Surfaces, of the same Order, having all their Intersections common," by J. Hammond; "Numerical Value of the First Twelve Powers of π , of their Reciprocals, and of certain other Related Quantities," by J. W. L. Glaisher; "On some General Classes of Multiple Definite Integrals," by E. B. Elliott.
8 P.M. Historical: "The Destruction of the Empire of the Khita, by the Accad, Egyptian and Jewish Invasions," by Hyde Clarke; "The Great Fire of London," by Jenkyn J. Ingram.
8.30 P.M. Royal Antiquaries.
FRIDAY, Jan. 12.—8 P.M. New Shakspeare Society: "Some Points of Resemblance and Contrast between Shakspeare and the Dramatists of his Country and Epoch," by Joseph Knight.

SCIENCE.

The Geology of England and Wales: a concise Account of the Lithological Characters, Leading Fossils, and Economic Products of the Rocks; with Notes on the Physical Features of the Country. By Horace B. Woodward, F.G.S., &c. With Map and Woodcuts. (London: Longmans & Co., 1876.)

RATHER more than half-a-century ago Dean Conybeare and Mr. W. Phillips published a remarkable work entitled *Outlines of the Geology of England and Wales*. But our knowledge of the geological structure of the country was in those days a very different thing from what it is to-day. True, the broad outlines of English geology had been drawn even then; and drawn, it must be admitted, with marvellous accuracy, considering the immature state of geological science. Indeed, the little map prefixed to the *Outlines* of 1822 speaks volumes for the industry, the accuracy, and the far-sightedness of the early pioneers of geology in this country. But when we descend to details we find, as a matter of course, that the work at the present time is well-nigh useless. It was not, in fact, until a dozen years after the appearance of the *Outlines* that Sir H. de la Beche commenced, single-handed, that detailed examination of the Western Counties which was afterwards developed into our great National Survey. And yet no one, as far as we remember, has taken advantage of our increased knowledge to write a comprehensive work on British geology. In saying this, we have, of course, not forgotten Prof. Ramsay's valuable work on *The Physical Geology and Geography of Great Britain*. But this volume, it must be remembered, was the outcome of a short course of lectures to working men, and was not intended to be a treatise on the details of British geology. Nor have we lost sight of several sketches, excellent as far as they go, which have been written to accompany

certain geological maps of the British Isles. These, however, are mere explanatory memoirs, and not manuals for the student or compendious works for the general reader. It has remained, therefore, for Mr. Woodward to collect from various sources, and to condense into compact form, such information as was needed to explain the geological structure of England and Wales, as interpreted by the light of modern science.

It cannot be denied that Mr. Woodward has had peculiar facilities for carrying out his work. As an officer of the Geological Survey he has necessarily acquired a knowledge of such formations as are developed in those parts of the country which have come within his own survey: while with respect to other formations and other districts he has been able to fall back upon the stores of knowledge held by his brother-officers. Thus supported, he has accomplished his task with unquestionable credit to himself, and not less satisfaction to the reader.

In turning over Mr. Woodward's pages the reader is forcibly struck with the boldness of his classification and its divergence at certain points from that of the Geological Survey. It is by no means necessary that an officer attached to a scientific staff should adopt the views of the general body to which he belongs. In official work, where the labours of many have to be co-ordinated by a chief, it is only just that the officers should be content to lay their own convictions aside, and loyally work in obedience to prescribed rules. But in extra-official work each man should be perfectly free to think and act according to his own notion of what is right; as free, indeed, as the ancient Israelites when, having no king, every man did that which was right in his own eyes. Mr. Woodward is, therefore, unquestionably justified in taking his own views of classification, and in adopting for the purposes of this work whatever scheme seems to him best, whether it be officially recognised or not. So far from being discouraged, such independent action rather claims our sympathy. For it is to be welcomed as an index of a free and healthy spirit when a man shows himself bold enough to escape from the traditions of the school in which he has been trained, and form an independent judgment based on evidence, and not on authority.

Most geologists will anticipate that it is in dealing with the Cambrian and Silurian rocks that Mr. Woodward feels bound to depart most widely from the classification of the Geological Survey. Whoever has watched the current of geological opinion on the Cambrian question within the last few years will have observed that it has set strongly in the direction of the views originally put forth by Sedgwick. And Mr. Woodward has distinguished himself among the younger geologists on the Survey by accepting to the full the classification of the late Woodwardian professor. The Cambrian system, as defined in the work before us, exactly corresponds with Sedgwick's Cambrian, and forms a noble group extending upwards to the base of the May Hill sandstone. It will, of course, be said that the old controversy is after all a mere logomachy,

and in no wise affects our notion of the geological structure of the Principality; that, indeed, the history of the earth has been one of gradual evolution, and that where we draw our lines of demarcation must needs be to a large extent arbitrary, so that it matters little whether the limits of the Cambrian system be shifted a little higher or a little lower in the scale. Such arguments, however, specious as they may appear, can hardly be applied to the case under discussion. There is admitted to be, in the British area, a great natural break just where Sedgwick's Cambrian ends, at the top of the Bala group—a break much more decided than that at the top of the Tremadoc beds, which has been chosen as the dividing line by those moderate geologists who are anxious to effect a compromise between the views of Sedgwick and those of Murchison. If the upper limit of the Cambrian system be not fixed at the top of the Bala beds, it appears that there is no other natural boundary sufficiently strong to separate two systems, so that the term Cambrian would stand some chance of vanishing altogether. But surely no geologist would wish to see so honoured a name drop out of our nomenclature. It appears, then, that if both terms—Cambrian and Silurian—are to be retained, it is difficult to escape the conclusion that Sedgwick's classification must ultimately prevail, and the able way in which it has recently been advocated by such men as Professor Hughes will assuredly do much to effect this end. Looking at Mr. Woodward's map, one must confess that, apart from all questions of priority of nomenclature, it seems peculiarly appropriate that so large an area in Wales should be coloured with the Cambrian tint.

In dealing with the Old Red Sandstone and Devonian strata, Mr. Woodward describes each type separately, and in his excellent little map uses distinct tints for the two groups. He evidently leans towards the view which would correlate some of the so-called Upper Devonian rocks with the lower part of the Carboniferous system elsewhere, and he attempts to indicate this relation in the index of colours accompanying the map. It will be remembered that some four years ago Mr. Woodward contributed to the *Quarterly Journal of Science* a clear review of the controversy on the Devonian question, a controversy with which Professor Jukes's name is so intimately identified.

Our author's treatment of the Carboniferous system, in which he has had Professor Green's valuable assistance, needs no remark. But on passing to the overlying rocks we note that Mr. Woodward classes the Permian strata with the Trias under Conybeare's old name of "Poikilitic," and has placed them in the Mesozoic group. Much, without doubt, may be said in favour of this arrangement, for the Permian and Triassic rocks in many places merge gradually into one another, so that on lithological and physical grounds they appear to form an almost inseparable series. But, on the other hand, the Permian fossils have a decidedly palaeozoic facies, and in many districts the plants and animal remains are very closely related to those of the Carboniferous series. Whichever view be taken, however, there

seems some chance of the Permians ultimately losing their position as a distinct system.

After describing the sedimentary and sub-aerial deposits which form the greater part of England and Wales, Mr. Woodward addresses himself to the more difficult subject of our igneous and metamorphic rocks. Here he has been much assisted by his colleague Mr. Rutley, who is devoting himself to petrological studies with excellent results. Chapters on "Denudation and Scenery," and on "Field-Geology," bring the work to a conclusion. We must not forget, however, to mention that the reader is supplied with a glossary of geological terms, a bibliography, and an excellent index. Nor should we omit reference to the neat little map of England and Wales, drawn by Mr. Griesbach, which shows not only the solid geology but the general distribution of boulder-clay and gravels.

It is not to be supposed that so comprehensive a work should be entirely free from errors, but it is something to say that these appear to be but few and trivial. We may remark, for example, that the Dinas sand which is used for making fire-bricks employed in copper-smelting furnaces comes from Dinas in the Vale of Neath, and has no relation to the jaspideous rocks of Dinas-Mowddwy in North Wales, as suggested at page 46. The reviewer need, however, have no hesitation in warmly recommending Mr. Woodward's work as a most trustworthy guide to the student who wishes to gain a clear notion of the geological structure, the leading fossils, and the characteristic minerals of the land we live in.

F. W. RUDLER.

The Doctrine of Addai, the Apostle. Now first edited in a Complete Form in the original Syriac, with an English Translation and Notes. By George Phillips, D.D., President of Queen's College, Cambridge. (London: Trübner & Co., 1876.)

AMONG the ancient Syriac documents discovered by the late Dr. Cureton, and published after his death, relative to the establishment of Christianity in Edessa and the neighbouring countries, there are fragments of a work entitled the *Doctrine of Addai*, under which name Thaddeus, one of the Seventy Disciples, is revered as the Apostle of Mesopotamia. This work is now published entire by Dr. Phillips from a manuscript belonging to the Imperial Library of St. Petersburg. The Syriac text is beautifully printed, and has had the benefit, not only of Dr. Phillips's editorship, but of the valuable assistance which Prof. Wright has lent in correcting the proof-sheets.

Most persons will agree with Dr. Phillips that, as an exposition of certain great doctrines of Christianity, one of the discourses attributed in this document to Addai is in the highest degree clear, logical, and impressive; that the farewell address attributed to the same apostle is a model of a pastoral address; that throughout the two discourses we find nothing but the utterances of pure and eternal truth, and that they are worthy of the time when Addai lived, perhaps even of one ordained to the ministry by Christ

Himself. The same praise, however, is due to other ancient compositions which are most undoubtedly apocryphal, and I confess that I am unable to follow Dr. Phillips in looking upon this work as a genuine monument of the Apostolic age, or even as "standing chronologically at the head of Syriac classics."

We know how difficult it is to find references to the four Gospels, or other books of the New Testament, in the earliest Christian literature. This is assuredly not the case in the *Doctrine of Addai*. We not only meet with passages which appear to be directly taken from the Gospels, but the Acts of the Apostles and the Epistles of St. Paul are stated to have been publicly read in the churches of Edessa long before these books were actually written. Even the *Diatessaron*, a work on the Gospels, known to have been compiled by Tatian in the second century, is represented as being read in church at the time of King Abgar, a contemporary of the Emperor Tiberius. These are not the only anachronisms. One of the personages mentioned in the story is ordained by Serapion, Bishop of Antioch, who was himself consecrated by Pope Zephyrinus, whose pontificate did not begin till the third century. The enormity of these anachronisms has not escaped Dr. Phillips, but he quietly, like Cureton, disposes of them as interpolations. A long passage relative to the Invention of the Cross is disposed of in the same way. "Remove these interpolations," says Dr. Phillips, "and you have nothing in the document which bears the aspect of being counterfeit. I do not say that there may not be other insertions made after the time of Labubna; but they are not apparent on the surface." Historians used in former days to deal in an exactly similar way with mythical narratives. They "removed" those parts which they considered incredible, and presented the rest as genuine history, as if one part was better attested than the other. If an anachronism appears in a narrative it is not sufficient to reject it as an interpolation, you must prove that it really is one. The well-known Acts of St. Ignatius of Antioch, which profess to be written by an eye-witness, unfortunately give a date for the events recorded which cannot be harmonised with the chronology of Trajan's reign. This one anachronism is sufficient to destroy the authority of the document in which it occurs, until it can be shown by the evidence of at least one ancient manuscript or version to have originally formed no part of the work. And until at least one ancient MS. or version of the *Doctrine of Addai* can be produced entirely free from anachronisms, the internal evidence against its genuineness will be overwhelming.

Dr. Phillips does not seem to have noticed that the paragraph which states that, agreeably to the custom of the kingdom, Labubna, the King's scribe, wrote these things of Addai the Apostle, from the beginning to the end, is evidently a part of a passage which he has himself rejected as an interpolation, the whole final paragraph bearing a most suspicious resemblance to the final paragraphs which Cureton quite arbitrarily assumes to have been foisted upon the Acts of Sharbil and of Barsamya, but which are

undoubtedly integral parts of those highly interesting and edifying, but certainly apocryphal, writings.

The *Doctrine of Addai*, as we have it, is not earlier than the pontificate of Pope Zephyrinus, in the third century. But it bears evidence of a still later date. A portion of it is copied from the Syriac translation of the *Ecclesiastical History* of Eusebius. "Whoever will take the trouble to compare the two texts will find that the variations are not many." So says Dr. Phillips, who believes that the translator of Eusebius copied the *Doctrine of Addai*. There is one variation which is worth while mentioning. Hannan, or Ananias, the person who is said to have brought the letter addressed by Abgar to Our Lord, is called by Eusebius *ταχυδρόμος*, "a courier." This, in the Syriac version of his history is rendered by ܬܒܠܐ, a word borrowed from the Latin *tabellarius*, "a letter carrier." In the *Doctrine of Addai* Hannan is called ܬܒܠܐ, from a quite different Latin word, *tabularius*, and Dr. Phillips translates it "keeper of archives." Such was in fact the office of Hannan according to this document, not a mere letter-carrier according to Eusebius, whether in Greek or in Syriac.* Is it not tolerably clear that the *tabularius* of the later document has grown out of the *tabellarius* of the earlier one, and that part of the story itself has grown out of the mistake? The use of the Latin term *tabularius* as applied to a servant of King Abgar appears to me to be another gross anachronism. There is no evidence that the term was known in the East till at least the time of Marcus Antoninus, who introduced the institution into all the provinces.

The story of the finding of the Cross by Protonice, a wife of the Emperor Claudius, is borrowed in most of its details from similar stories told about St. Helena, the mother of Constantine. Instead of arguing as Dr. Phillips does at p. viii. from Armenian authorities, I should simply infer from this evidence that the extract of the calendar referred to has not the antiquity which he supposes. The calendar itself may owe its origin to its supposed author, but ecclesiastical calendars, like law books and liturgies, admit of increase to an indefinite extent. On the other hand, it is not easy to imagine anything more damaging to the authority supposed to be derived from the archives of Edessa, than admitting, as Dr. Phillips does, that the extracts seen by Eusebius already contained these "interpolations."

I abstain from making any remarks on the correspondence attributed in this work, after Eusebius, to Christ and Abgarus, and on the letters between that Eastern potentate and the Emperor Tiberius. The Syriac text of these letters had already appeared in Cureton's publication, and they were well known from other sources. Whatever we may think of the genuineness of these documents, or of the entire work of which they form a

* In a note (p. 2) Dr. Phillips says:—"He is called in our text *tabularius*, but in Cureton's *tabellarius*. The former is more probably correct." Is not this a mistake? To my own eyes Cureton's text of the *Doctrine* (representing two MSS.) has *tabularius*.

part, there can be no doubt that Dr. Phillips has by this publication earned the cordial thanks of all Syriac scholars.

P. LE PAGE RENOUF.

SCIENCE NOTES.

GEOLOGY.

As nothing has hitherto been published by the Geological Survey in elucidation of the structure of the Lake District of Cumberland and Westmoreland, it is with peculiar satisfaction that we note the appearance of a neat little memoir on the geology of the northern part of this district. The memoir has been prepared by Mr. Clifton Ward, an able officer of the Survey, who has for many years devoted himself with zeal to working out the intricate structure of the Lake country. In the present memoir he describes the area included in Quarter-sheet 101, south-east, of the Survey Map. Within this area, the palaeozoic rocks include the Skiddaw slates; the volcanic series of Borrowdale, known commonly as the Green Slates and Porphyries; the Basement Conglomerate, often called the Upper Old Red; and the Carboniferous Limestone. Prof. Ramsay points out in his Preface that the most interesting point brought out in Mr. Ward's memoir is the fact that the volcanic rocks of the Lake District were for the most part accumulated on land, and not in sea, thus differing from the old lavas and ashes of North Wales. The igneous rocks have been carefully studied microscopically by Mr. Ward, who has illustrated his memoir with three coloured plates of rock-sections.

MINERS in the North of England have long known, under the name of the "Whin Sill," a basaltic rock associated with the Carboniferous Limestone series. Mr. Topley, of the Geological Survey, and Mr. Lebour, of the School of Science at Newcastle, have lately submitted to the Geological Society their matured views on the relation of the Whin Sill to the associated strata. They regard it not as an interbedded lava, but as an intrusive rock which has been thrust laterally between the planes of bedding, thus corroborating the views originally expressed by Prof. Sedgwick. The writers have determined, contrary to the opinion of many practical miners, that the Whin Sill lies at different horizons in different districts, shifting its position to the extent of a thousand feet or more. The Whin Sill has been taken as the base of the Yoredale series, but this base can scarcely be retained, since the writers have shown that in some sections it lies even above the Great Limestone which forms the top of the Yoredales.

LOUGH NEAGH is a large piece of fresh-water in the north-east of Ireland, well known if only for its reputed petrifying power. The geological age of the lake, and the probable mode of its formation, have been carefully studied by Mr. E. T. Hardman, of the Geological Survey of Ireland, whose paper on the subject has been published by the Royal Irish Geological Society. The writer has been led to the conclusion that the lough is of Pliocene age; that is to say, it was formed after the Miocene and before the Glacial period. It is believed that the lake is not a true rock-basin, nor has it been formed by ice-action, but Mr. Hardman maintains that it occupies part of an area of depression due to the existence of faults, though its formation has been assisted by subaerial denudation. Along the southern shore of the lake there are extensive deposits of clays and sands with beds of lignite, representing the delta of a large river which formerly must have flowed into the lake. The clays are of considerably later date than the great flow of Miocene basalt in the north-east of Ireland, and it has been recently shown that they contain lacustrine shells of Pliocene age.

SOME geological specimens collected by Mr. McLeay from the southern coast of New Guinea

have been examined and reported on by Mr. C. S. Wilkinson, whose notes on the subject appear in the last number of the *Canadian Naturalist*. It is interesting to note the discovery of certain clays referred to the Lower Miocene period, extremely similar to strata which occupy a large area in Victoria. Such clays were not previously known from New Guinea, and their discovery suggests a former land-connexion between this island and the Australian continent.

A CAPITAL volume has been issued by the Palaeontographical Society to its subscribers for the year 1876. It contains a monograph by Mr. H. B. Brady, on the Carboniferous and Permian Foraminifera, excepting the genus *Fusulina*, not represented in Britain. This work has grown out of an examination of some Foraminifera obtained by Mr. C. Moore from pockets in the Mountain Limestone of the Mendip Hills. Mr. Brady's essay forms a valuable companion to the previous papers on Fossil Foraminifera written by him in conjunction with Profs. Parker and Rupert Jones. The Palaeontographical volume also contains a Supplement to Mr. Davidson's monograph on British Jurassic and Triassic Brachiopoda. The first part of that monograph was published in 1851, the second in 1852, and an Appendix in 1855; but since the last-mentioned date much additional information has been acquired, and this has necessitated a thorough revision of the subject by our great brachiopodist. The third part of the Palaeontographical issue contains Prof. Owen's supplement to his monograph on the Fossil Reptilia of the Wealden and Purbeck Formations (*Poikilopleuron* and *Chondrosteosaurus*).

No fewer than twenty new specimens of vertebrata from the famous Fort Union beds of Montana have recently been described by Prof. Cope before the Academy of Natural Science of Philadelphia. These recent additions to American palaeontology include several new genera of herbivorous Dinosaurs.

SOME fish-teeth obtained from the faluns of Saucet (Gironde) have been studied by M. E. Delfortrie, who has referred them to the genus *Trichiurides*, established by Dr. Winkler on specimens from the Bruxellian beds. The French teeth are described in the *Journal de Zoologie* as a new species under the name of *T. miocæus*.

MR. J. F. WALKER has announced in the *Geological Magazine* his recent discovery at Abbotsbury, in Dorsetshire, of specimens of *Terebratula subella* (Leymerie), believed to be new to England. A new species of *Waldheimia*, discovered at the same time, will be described by Mr. Davidson as *W. Dorsetensis*.

FEW of our British rocks are more beautiful, when examined under the microscope, than the pitchstones of Arran. Every petrologist is consequently familiar with the appearance presented by the enclosed crystals in this rock, gracefully shooting out in all directions, like the elegant fronds of a fern. It has been said that these pitchstones never contain hornblende, the mineral which was at one time taken for hornblende being now referred to augite. Dr. Gooch has, however, shown, in the last number of the *Mineralogische Mittheilungen*, that the belonites in some of the Arran pitchstones exhibit well-marked dichroism, and are therefore probably hornblende, as was originally suggested.

MORE than thirty years ago, Mr. Darwin, having returned from the voyage of the *Beagle*, published in rapid succession, first his *Coral Islands*, then his *Volcanic Islands*, and afterwards his *Observations on South America*. As these standard works, having been long out of print, were to a great extent inaccessible to the younger generation of geologists, Mr. Darwin has acted wisely in allowing them to be re-issued. The volume on Coral Islands appeared some months ago, and the two other works have recently been published in the shape of a single thick volume, entitled *Geological*

Observations on the Volcanic Islands and Parts of South America (Smith, Elder and Co.). As the observations relate to a part of the world but little visited by men of science, it was hardly to be expected that Mr. Darwin would be able to add much to his own results, and the present issue is consequently little more than a reprint of the work in its original form. As such, however, it is to be welcomed by those who do not possess the previous edition.

WE have received a copy of a popular geological work entitled *The Puzzle of Life, and How it was Put Together*. By Mr. Arthur Nicols. (Longmans.) The work gives a brief but accurate history of animal and vegetable life upon the earth, written in clear and simple style, especially attractive to children. It includes an account of prehistoric man, and shows in many other ways that the writer is familiar with some of the latest phases of geological thought. In such a work we hardly look for originality, but we observe that Mr. Nicols suggests the name *Eodendron* for the graphite or "black lead" of the Laurentian series. Although it is highly probable that graphite is in some cases a product of the extreme alteration of vegetable matter, such a metamorphism has never been distinctly traced, and it is consequently, to say the least of it, a little rash to introduce such a word as *Eodendron* in a popular work, where it is calculated to mislead the beginner. The word has evidently been framed to correspond with *Eozoon*, but we may remind the writer that Dr. Otto Torell many years ago suggested the word *Eophyton* as a correlative to the name of the Laurentian foraminifer, and actually applied it to what were believed to be the earliest traces of vegetable fossils, excepting algae, in the old rocks of Sweden.

METEOROLOGY.

Forest Meteorology.—About three years ago (ACADEMY, April 15, 1873) we reviewed Prof. Ebermayer's account of the work of the Bavarian Forest Academy at Aschaffenburg, and now we have the first Report of a similar nature from Prussia from the pen of Dr. A. Müttrich. Ten observing stations have been organised, three being in Alsace and Lorraine, one in the Eifel and the other six in various parts of Prussia proper, from Gumbinnen to Erfurt. Each establishment consists of two stations, one in the forest and the other in the open ground. The observations comprise the ordinary routine of simple meteorological observations, with special attention to evaporation, and also to the temperature, &c., in the crown of the tree—i.e., at the points where the main branches spring—and we have the tabular monthly results for each station, but without much discussion. It would be a matter of great interest if some of our own large proprietors would establish similar stations on their estates, but we fear that at present such an idea is Utopian. In connexion with the same subject of the effect of forests on climate we may here notice Herr Wojcikoff's short paper on the climate of Manitoba, which appeared in the *Austrian Journal* for October 1. He points out in it that the station of Winnipeg, where the observations have been conducted for some years past under the superintendence of the Bishop of Rupert's Land, is admirably fitted to furnish information as to the influence of prairies and forests on climate, inasmuch as the face of the country has hardly yet been materially altered by cultivation. Among other interesting points it may be noticed in that region how, since the disappearance of the bison, the struggle for existence has been carried on between the grass and the trees, sometimes the one and sometimes the other type of vegetation predominating. The period of observation is, however, far too short as yet to afford results of much value as to climate.

Determination of Heights of Stations by Barometrical Averages.—Dr. Hann in the *Austrian Journal* for November 1 takes up the subject of

the height of Pesth, which, in the absence of direct levelling, had been deduced from the readings at Vienna and at Fiume respectively, the two results showing a considerable discrepancy. He shows that this arises from the neglect of the effect of the correction for change of latitude. The omission of this causes an error of as much as 0.7 metre for each degree of latitude. He then takes up the correction for Gravity in the formula for mountain heights, and shows that the difference of latitude for which the change of gravity produces a correction of 0.1 metre does not exceed 8 minutes. The paper concludes with a summary of the concise formulae which Dr. Hann has deduced for the effect of change of latitude, and which are applicable between 30° and 60° lat.

Storm Warnings on the German Coast.—The instructions for the signal stations of the Deutsche Seewarte have just reached us, though dated four months back. The plan is a very complete one. The signals employed are eleven in number. A ball indicates the existence of atmospherical disturbance. A cone with point up shows a NW. gale; with point down a SW. gale. Two cones with points up show a NE. gale; with points down a SE. gale. Each of the four cone signals is intensified by adding a drum if the gale is severe. In addition flags are employed to show the probable direction in which the wind will shift. One flag indicates "veering," two flags "backing." The signalmen are in the pay of the Seewarte, and they are charged with the receipt and interpretation of the daily telegrams, as well as with the management of the actual signals. They keep diaries and report regularly the text and the hour of arrival of each telegram, with the state of the weather, so as to provide a check on the accuracy of transmission of the warnings, and also to afford means of testing the results of the system. The paper concludes with some simple rules about the interpretation of weather telegrams, which are very necessary, as the signalmen are directed to be in readiness to give explanations to all enquirers.

Monthly Summaries of Weather.—The Deutsche Seewarte has commenced the laudable practice of giving a monthly report on European weather, of which the parts for January and February, 1876, have appeared. In addition to the materials supplied by the various meteorological bulletins, and the special reports and schedules of observations supplied by different observers in Germany and elsewhere, a number of extracts from newspapers are reproduced, so as to place on record some portion of the irregular current meteorological information which from time to time appears in the daily press. The text is followed by tables of monthly means and extremes for pressure and temperature for all the stations, with an abstract of the daily anemometrical results for Wilhelmshaven, Hamburg, Swinemünde, and Neufahrwasser. A chart is appended giving the paths of the barometrical minima during the month.

Ocean Currents.—Dr. Otto Krümmel has published a pamphlet entitled *Die äquatorialen Meeres-strömungen des Atlantischen Oceans und das allgemeine System der Meeres-strömungen* (Leipzig: Duncker and Humblot), in which he reviews all the theories on this subject by the light of the results of recent expeditions such as that of the *Challenger*. He summarises his ideas in the following five theses:—1. A vertical circulation in the Atlantic is undeniable. 2. The ascending movement alone cannot produce such a strong westerly current as is observed. There must be some other force producing a westerly motion which is not yet thoroughly understood. 3. The conditions of temperature are not sufficient to account for the vertical circulation, and especially for the currents at the Equator. Centrifugal force must be taken into consideration. 4. This force is materially modified by local thermal agencies, as the ascending current appears several

degrees north of the Equator, and varies its position with the sun. 5. The three Equatorial currents of the Atlantic are then explained by assuming two ascending currents, increased in activity by centrifugal force, between which the Guinea current exerts a compensating action.

The Diurnal Range of the Barometer.—The *Comptes Rendus* for November 27 contain a paper by M. Wickenheimer which has at least the merit of novelty in the year 1876. The author states on his experience of observations taken in the years 1874-5 that the mean of any number of barometrical observations is constant, whatever be the hour of observation!! He certainly admits that this law is not true near the Equator, where he cannot deny that diurnal range is as regular as clockwork. What does the shade of Ramond, who seventy years ago proved the existence of diurnal range in France from French observations, say to the promulgation of such doctrines as M. Wickenheimer's?

The Theory of Weather.—Prof. Marié Davy has issued a reprint of his work, *Les Mouvements de l'Atmosphère*, first published in 1866. The present book has a new title-page, from which the words "considérés au point de vue de la prévision du temps" are omitted. It has also a new preface, and an appendix of 16 pages, but the rest of the work of 490 pages agrees page for page with the original issue.

The Cause of Storms.—Mr. G. A. Rowell, of the Ashmolean Museum, has printed a paper on this subject in connexion with the whirlwind at Cowes, September 28, 1876. He visited the locality two days after the occurrence, and collected all the information available. He states that the facts are entirely accordant with his theory that storms are due simply to the condensation of the vapour in the air. He holds that the phenomena of stripping the slates off the lee side of a roof, and the carrying of a waggon, weighing more than a ton, clear over a hedge eight feet high and for a distance of twelve yards, must have been produced by a sudden rarefaction of the air acting on the air underneath those objects, which, according to him, must have excited an upward pressure of about 40 lbs. per square foot in the case of the waggon. The main facts which Mr. Rowell has in support of his theory are the general association of exceptional rainfalls with such disturbances as that of Cowes. In a supplementary paper he treats of the development of the whirlwind into a waterspout—a well-known occurrence when these vortices pass over a free water-surface; Prof. Reye, in his work on *Wirbel-Stürme*, noting one specially which passed over the Sieben-gebirge, and on its crossing the Rhine developed a temporary waterspout. The paper concludes with a statement of the author's views as to electricity being the real cause of storms. In this, however, he is utterly at fault, for he supposes that as evaporation goes on at low temperatures it is not possible for the water to obtain sufficient heat from surrounding bodies, in order to convert itself into vapour. His idea is that the particles of bubble-steam are surrounded by a shell of the electric fluid, which, being imponderable, renders them buoyant!! He thus accounts for the suspension of water in a medium so much lighter than it. We have endeavoured to give Mr. Rowell's views fairly and fully, but we cannot but remind him that, to take a single instance, the rainfall of more than five inches in a single day at Monmouth (July 13, 1875) was not accompanied by any storm in this part of Europe.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, December 6.)
SIR SIDNEY SMITH SAUNDERS, C.M.G., Vice-President, in the Chair. Mr. McLachlan (on behalf of Mr. W. Denison Roebuck, of Leeds) exhibited some locusts, a swarm of which had passed over Yorkshire during last autumn; they were supposed to be the

Pachytylus cinerascens, an insect said to breed in some parts of northern Europe.—Mr. W. C. Boyd exhibited living larvae of *Brachycentrus subnubilus* in their quadrilateral cases, having been reared from the eggs.—Mr. S. Stevens (on behalf of Mr. Birchall) exhibited a specimen of *Cirrhoedia xerampelina* var. *unicolor*, *Agrotis lucerna* var. *latens*, and what appeared to be a small variety of *Zygaena filipendulae*. They were all taken by Mr. Birchall in the Isle of Man.—Mr. Meldola referred to a request made by Mr. Riley, of St. Louis, Missouri, that entomologists would supply him with cocoons of *Microgaster glomeratus*, which were wanted in the United States to destroy the numerous specimens of *Pieris rapae* imported into that country. Mr. McLachlan had since expressed a doubt whether *M. glomeratus* ever attacked *P. rapae*, or only *P. brassicae*; and Mr. Meldola now exhibited the insects he had found parasitic on these two species; that on *P. rapae* being *Pteromalus imbutus* (one of the *Chalcididae*), while on *P. brassicae* he had found *M. glomeratus* and a dipterous species, *Tachina angusta*.—Mr. Smith stated that he had received a nest of *Osmia muraria* from Switzerland, and that in one of the cells he had found a yellow larva, which ultimately proved to be that of a beetle belonging to the *Cleridae* (*Trichodes alvearius*).—Sir Sidney Saunders exhibited a large box of insects of all orders, collected by Mr. Whitfield at Corfu.—Mr. C. O. Waterhouse remarked on the *Catalogus Coleopterorum* of Gemminger and Von Harold, the concluding portion of which was now published. The total number of generic names given is 11,618, of which 7,364 are adopted genera, and 4,254 appear as synonyms. The total number of species recorded is 77,008. Dejean's first Catalogue, published in 1821, gave 6,692 species; while that of 1837 (the third edition) gave 22,399 species, of which, however, only a portion were then described. Taking into consideration the number of species described during the publication of the Munich Catalogue, the number of described species at the present date could not be less than 80,000. Thus, since 1821, the known species of Coleoptera had increased twelve-fold.—Sir Sidney Saunders exhibited several larvae of *Meloidae* in their first stage, received from M. Jules Lichtenstein, of Montpellier, including the primary larval forms of *Sitaris Colletes*, *Mylabris melanura*, *Meloe proscarabeus*, &c.—Mr. C. O. Waterhouse read "Descriptions of Twenty New Species of Coleoptera from various Localities."

METEOROLOGICAL SOCIETY.—(Wednesday, Dec. 20.)

H. S. EATON, Esq., M.A., President, in the Chair. The following papers were read:—"On Observations with the Psychrometer," by Dr. R. Rubenson (translated from the Swedish and abridged by Dr. W. Dobereck). This paper contains an account of the instructions issued to the Swedish observers in order to obtain trustworthy results from the psychrometer, or dry- and wet-bulb hygrometer. These instructions, however, do not differ from those followed by English observers at the present time.—"Contributions to Hygrometry: the Wet-Bulb Thermometer," by William Marriott, F.M.S. This paper contains the results of observations made with several wet bulbs in different positions and under different conditions, which were carried on in order to determine what a wet-bulb thermometer should be. Ten thermometers were used as wet bulbs and three as dry bulbs. With three wet bulbs the water-receptacles were placed at different angles; but it was found that the readings were not affected by the position of the water-receptacle. Others were used with different thicknesses of muslin and conducting threads; but it was shown that the thermometers with the thinnest muslins always gave the lowest readings. Three pairs of dry and wet bulbs were used, one with a closed water-reservoir six inches from the dry bulb, the other two having open reservoirs, which were respectively three inches and one inch from the dry bulbs. It was found that the dry bulbs of the two latter read lower than the former in fine dry weather, but when the air was damp, and during rain, they generally read higher. The wet bulbs of the latter read a little higher than the former; this was mostly the case in damp weather. In conclusion, the author submitted for adoption certain regulations for the management of the dry- and wet-bulb thermometers in order to secure comparable results.—"Visibility," by the Hon. Ralph Abercromby, F.M.S. Visibility, or unusual clearness and nearness of distant objects, is a very trustworthy

prognostic of rain in this and many other countries. The usual explanation that much moisture increases the transparency of the atmosphere is not borne out by observation. In this country great nearness occurs on a clear, brisk day, when hard masses of cloud shade the glare of the sky from crossing direct light sent from distant objects, and make clearness so great as to give the impression of nearness. The kind of rain which immediately follows nearness is in short, sharp showers, but unsettled weather often follows later. The synoptic conditions of nearness in this country are either straight isobars, or the edge of anticyclones, neither of which are associated with settled weather.—"Description of a Meteorographic Model," a letter from the late Commodore M. F. Maury, Hon. Mem. M.S., to Captain H. Toynbee, F.R.A.S.

NUMISMATIC SOCIETY.—(Thursday, December 21.)

MR. B. V. HEAD read a paper "On a recent Find of Staters of Cyzicus." The British Museum has received, during the past year, a considerable number of Cyzicene staters, forming part of a horde of fifty-seven specimens, representing twenty-seven different types, of which fourteen are unpublished: altogether unquestionably the most important discovery of the kind that has yet been made, and one which throws much light on the history of the early Greek coinage. The principal points which Mr. Head considers decided by this discovery are (1) the date of the staters of Cyzicus; (2) that of the electrum and the gold staters of Lampsacus. An Attic inscription of the year 434 B.C. (Berlin *C. I. A.* No. 301) mentions χρυσοὶ στατήρες Λαμψακηνοί and χρυσοὶ στατήρες Κυζικηνοί, and numismatists have generally identified these with the well-known gold staters of Lampsacus and the electrum staters of Cyzicus, thus making both as early as 434. One of the gold staters of Lampsacus, however, bears the head of the Persian Satrap Pharnabazus, who began to reign about 413, and, to judge by the style, none can be earlier than this. It is thus clear that the inscription must refer to other than the gold staters of Lampsacus. Now, among this recent find are some electrum staters not bearing the tunny-fish of Cyzicus, but distinguished by the half-sea-horse of Lampsacus. Mr. Head shows that the Attic inscription above referred to must relate to these electrum staters of Lampsacus. The gold staters of Lampsacus are thus thrown forward to after 413 B.C., and the new-found electrum staters occupy their place as contemporary with the inscription of B.C. 434. This being proved with regard to the Lampsacus electrum staters, it, of course, applies equally to the electrum staters of Cyzicus, which form part of the same find. C. Lenormant, followed by most numismatists, ignorant of the inscription of B.C. 334, has maintained that these Cyzicene staters date from 420–330, but Mr. Head shows that from the above-mentioned inscription they may be proved to have been in existence in 434, and from the Lygdamis inscription to date back to 445. Judging from the style of work, Mr. Head is himself inclined to throw the earliest back even as far as 478, and to place the range of the Cyzicene staters from 478 to 387. An important question dealt with in this paper is the date of the general commencement of a gold coinage, and Mr. Head, by a considerable induction, places this epoch at about 412 B.C.

FINE ART.

OLD MASTERS AT BURLINGTON HOUSE.

(First and General Notice.)

AND so the unwelcome rumours were not true after all, and the Seventh Exhibition, held last year, was not to be the last. There were reasons, indeed, obvious enough why it should not be. A larger public than that of the earlier years—a much larger public than that which had frequented the British Institution in days still further away—had come to take an interest in the show. The store of great Art in private English possession was far from being exhausted. The show of Old Masters' pictures and of pictures by the deceased Masters of the British School, though far in any one year from reaching the importance of a National Collection, did the service of arousing a vivid interest which can hardly at any time be

awakened for what is on permanent view: a public more or less instructed and intelligent compared notes: the professional critic, the private connoisseur, came forward with suggestion and elucidation: there was unity of interest, concentration of interest, on the particular treasures gathered for eight weeks together and then to be dispersed again.

But alas! there seemed reasons scarcely less potent for at least the temporary discontinuance of the treat and advantage we had for seven years enjoyed. The burden, it was said, of getting things together, of seeking them from afar, fell on too few shoulders. It was very serious work in the midst of an occupied life, this work of furthering the exhibition, which fell on the few who would strenuously perform it. A cab, to-day, from Kensington to Russell Square; a railway journey, to-morrow, from King's Cross into Yorkshire; and letters with offers, and letters with refusals—these things imposed no little tax on the genuine friends of art who alone were willing to undertake them. Again, there was the difficulty, not of getting things, but of getting the things most wanted. Certain great collections were obstinately closed; the owners of hereditary stores of art, opened in private houses to the curious only under most difficult conditions, were somewhat wont to ignore the responsibilities implied by the possession of unique treasures; they would part with nothing from their galleries for the general instruction and delight. The attitude of certain of the obstinate provoked an almost unjustified, because exaggerated, opposition. The right of private possession seemed to be threatened; the occasional abuse of its privileges was so manifest that its advantages were overlooked and forgotten. The good effected by any work of art can hardly be measured by taking into reckoning the mere number of people who have access to it. For every twenty who see a work of art in an exhibition there may be only one who can see it in a private room; but that one will after all have far greater chance than the twenty of valuing in the right moment and to the right degree the quality in the art. The work of art which can be turned to for instruction or refreshment in many moods and at will, must have an influence of its own not to be wholly forgotten or undervalued by the advocates of the absorption of all art into museums, into national or municipal collections—public property if you will, but property which the public can only visit by appointment, by settled plan, by a walk perhaps of half an hour, in a mood quite different from that which is the best for the enjoyment and reception of work of art. It may safely be added that the person fittest to enjoy the art will be the one most willing—nay, most anxious—to lend it from time to time for the use of the public which pays its shilling and walks round the gallery.

Enough of the willing have been found this year for the arrangers of the exhibition to fill six rooms pleasantly, and to fill them as usual with work of infinite variety. The Queen contributes eleven pictures: many of them among the gems of her collection. Lord Methuen, Lord Darnley, and Lord Lansdowne make most liberal display. Sir John Neeld and Lady Elizabeth Pringle contribute many pieces. Sir William Miles, who has for many years been a most unstinting contributor of the treasures amassed by his father at Leigh Court, sends this year two pictures, both of which have been considered in the West country as among the greatest prizes of the Somersetshire collection. One of them, the *Creator Mundi*, attributed to Leonardo and valued at an enormous sum, is not among those best fitted to challenge criticism: it will evoke, as is already evident, more discussion than admiration. Rich amateurs who have recently surrounded themselves with works of art and who are rarely among the most desirous to keep their possessions to themselves, appear in sufficient number. One or two of the City companies send pictures of

various interest—portraits, naturally, or views of places with which the company had local connexion. Less known amateurs, here and there, and in great numbers; heads of county families, the founders or early members of which were painted by Sir Joshua or Gainsborough; and artists, one or two only, since it is not among modern artists that is to be found the warmest appreciation of the work of other times—these, together, and in their various proportions, contribute what makes the rank and file of the eighth annual show.

And what, then, is the show itself?—what are, at least, its surprises and revelations? To those who in late years only have been able to visit galleries, the work of an illustrious Scotchman, Sir Henry Raeburn, will, at least among British things, come with astonishment and pleasure. Edinburgh, the city both of his birth and residence, the city to which his fame has until now well-nigh been confined, has but lately had a gathering of his works; and enough of the best of his portraits have come on to us from Edinburgh to attract attention to his name, and to give it—it is safe to say, even in these preliminary lines—a place which it has never had before. The Raeburns are to be found in the first and second rooms: the numbers 9 and 91, portraits of *Mr. Wardrop of Torban Hill* and of *Mrs. Gregory*, being the most immediately impressive and pleasing of them. Another master of the British school—a master who flourished in the middle of the last century—is here in unusual strength. Samuel Scott, a little of whose work, but a little only, is known in the National Gallery, sends *Old London Bridge*, *Westminster Bridge*, and the *Custom-House Wharf*, all of them contributions of great interest, and curiously connected with other works of his, as to which, at a later moment, there will be something to say. Nor are the somewhat unusual manifestations of the British School, now at Burlington House, confined to the work of these masters. There is a large river-piece by Vincent, *Greenwich Hospital*, as seen from the Thames, than which, certainly, no more important work of this Norwich painter has ever been beheld. Once before, we believe, the same piece has been beheld, but that was at the International Exhibition of fifteen years ago. Vincent is little known, and of the latter part of his life and of the work of his latter days even less has heretofore been known than of the earlier. At the beginning he was associated with Crome. He was a member of the Norwich Society of Artists, which the great master of the school founded in 1805. Later, he was in London, and there is record of him in 1821, as having been one of two artists who came from the capital to Norwich expressly to attend the funeral of Old Crome. The picture, here, of *Greenwich*, with its busy waters, and the various craft, and the breadth and yet the subtleties of light, shade, and colour, will hold no small place in the visitors' interest. Hilton too, who was the brother-in-law of De Wint, but whose historical art has never held its own by the side of the art of the delightful landscapist, has a picture here that is at least creditable—*Christ Crowned with Thorns*—a piece of colouring unusually good and well preserved, a piece of manly draughtsmanship and composition—lacking only the divine fire. Reynolds is here of course, from the *Mrs. Mayne*, in the possession of a descendant of the sitter—the *Mrs. Mayne*, one of the most delightful because one of the most unaffectedly simple of Sir Joshua's young women—to the portrait of the child, *Lady Elizabeth Somerset*. *Nelly O'Brien* even in a rough first-view is not to be missed. Romney is here with many things; with, among others, more renderings than one of his favourite model, Lady Hamilton, who exercised so great an influence on his life and art. Gainsborough is here as usual, with work in portraiture rather than landscape; portrait work which ranges from work that is early to work that is believed to be actually his last. See, for instance, the portraits of the Sandbys, the young Academician and his wife, and

the portrait of Mrs. Hingeston, of Norwich. This last (No. 2, in the first room) among the soberest and most studied of his works. But on the whole it is not so great a year for the three great English portrait painters of the latter half of the last century as others have been. Reynolds, Gainsborough, and Romney have been seen to fuller advantage.

Nor for Turner is it so very great a year, though he is represented in part by work strangely experimental and exceptional. Of his three pictures two are from Farnley—the house in the upland valley of Wharfedale to which, in the early middle years of his life, he resorted much, and to which, after the death of its owner, his particular friend, he would never, I am told, with however much of pressure, consent to return. Farnley, till now, has guarded somewhat jealously its Turners; the strength of them is in the water-colour drawings, of which none are seen here, since there was place for none: but it is matter for regret that his noble picture of *Dort* should not be now at Burlington House. What Farnley does contribute are, first the picture of the upper end of the Lake of Geneva, with Vevay in the foreground, Chillon in middle distance, and secondly the extraordinary composition entitled *Rembrandt's Daughter*. On the whole the British School is fairly strong, but not strong in the names with which recent experience has made us most familiar.

Of the French School there are works as usual (since the world is very full of them) by Claude and by the Poussins—works, that is, of a time when French Art was least of all French. Of the great eighteenth century there is strangely little when it is remembered that apart from all that may exist in the less known collections, there are in two great collections alone in England, so many quite priceless productions of the eighteenth century school—the school which began with the one genius Watteau, whose influence lasted for seventy years, both in England and France, and which yielded suddenly, towards the century's end, to the convictions of another classicism than that which Watteau's delicious and penetrating art had done something to displace. Of the master himself there is nothing: of Pater and Lancret, his immediate followers, nothing: of Fragonard, known too exclusively to the public by work that is not his worthiest, again nothing; and of Greuze, somehow an English favourite, only one little thing—a child more than usually childlike and innocent, or, if that be better, with expression less than usually injuriously seductive. It is called *Child and Dog*: it is numbered 18 in the catalogue, and is lent by Mr. A. J. Roberts—is pleasant, at all events, to look upon, and the girl-child with many-curved mouth, milky teeth, and outlook of unabashed confidence in all the world, is a specimen of work that at least has its qualities as well as its faults, and so is not finally crushed by the term “meretricious” which the severer criticism cheerfully applies to it.

The array of pictures by Dutch and Flemish artists seems worthy of the efforts of any previous year in this line, though they are not exactly the same masters in the school who are this time most richly represented. A Franz Hals, the finest, perhaps, of any that have been seen out of Haarlem itself, figures in the first room, along with two others, interesting, of course, but less noteworthy. Of landscapes, besides the Ruysdaels, the Berghems, there is at least one magnificent Hobbema, less interesting indeed, and less exceptional, than our own *Avenue at Middeltharnis*, but, in its own more familiar kind, satisfactory and delightful. The exhibition is feeble, it may be, than in some previous years in pictures by the group of men who added to their consummate dexterity in texture-painting the most genuine delight in the coming, passing, and vanishing of light and shade: De Hooghe and Maas and Van der Meer of Delft, chief of them; men who had learned as none others have learned it, the lesson which some one else in his turn impressed upon our Constable, “Remember that light and shade never stand still.” De Hooghe

and Van der Meer are wholly absent. Nicholas Maas is represented, it is true, by the Queen's brilliant *Listener*, as well as by Mr. Roberts's *Old Woman Reading*—a picture somewhat akin to the Spinning Woman of the Amsterdam Museum, though less pleasant and less impressive—but neither this brilliant *Listener* nor the picture from Hill Street can have the noble charm of the great work exhibited last season. We are rich, though, this year in Jan Steens, in Adrian van Ostades, in the work of these men which is the most truly powerful though not the largest in scale, for here, in the second room, are the heads whose character was most closely observed by these cynical judges of mankind: a bit here and there of the common life, the jollity in lowness, the finesse in vulgarity, which Ostade took from every street and ale-house of Amsterdam: a chapter too from that *Comédie Humaine* which Jan Steen painted with penetration and humour. Among the figure landscapes, a *Moonlight Scene* lent by Sir John Neeld, and attributed to Egdon H. Van der Neer, is—it may here be hazarded—rather the work of Artus Van der Neer: Egdon, to whom this is assigned, being more reputed for his paintings of fine fabrics, satin draperies, and the like.

Missing many things, we come at last, in our first general view, to the third and the fourth rooms: that is the great gallery—the gallery of honour—and the room out of it to the northward. In the smaller are to be found, according to precedent, the work of the primitive schools: here is the *Holy Family*, attributed to Dürer, whether on sufficient foundation remains to be mentioned. Here is a delicate Memling, almost in his miniature manner, recalling rather the Shrine of S. Ursula at Bruges than the larger work on diptych or triptych there. Here is Lord Methuen's Fra Angelico—a small picture of the Death and Assumption of the Virgin: the Virgin with the master's early plaintiveness in her death, and his radiant calm in her uprising. Here, too, is Lord Methuen's *Maduse*. And here, again, is a most remarkable example of work of a Northern school, the portrait of *Queen Mary*, by Lucas de Heere, No. 171. She stands, the face individual and potent in expression, though defaced by time and one knows not what other destructive agencies: the raiment worked upon with a joy in jewellery and fine fabric akin to that of Carlo Crivelli himself: the background of red velvet faded and worn in the creases, and catching the light there just where it can bear it the least, treated with a breadth no less indicative of reality than that curious finish of the foreground details: the combination of suggestive breadth and ingenious imitation being very much to be remarked.

In the large gallery, among many fine things from many quarters, and not a few from Italy in her greatest and ripest time, there stand forth the four allegorical subjects by Veronese, lent by Lord Darnley: allegories of carnal love in its triumph and defeat: allegories not difficult to read, nor useless when read—a symbolism not overburdened as with ingenious German care—but subjects after all most noteworthy for the display that is in them of the great pictorial qualities in which the Venetians were first, with no one within hail behind them. No. 95, No. 103, No. 115, No. 126—turn to whichever we will we see, with infinite variety and dexterity of grouping, the same august harmonies of colour, the same magnificent energy in action, fire and lust of movement, noble and completed joy of repose—the expression, all this, of that full valuing of the glory and the pride and passion of life which came, after so long a waiting, to the Italy of the Renaissance, and came to it most splendidly in Venice.

Next Saturday I mean to speak a little more in detail of the English School, and, in the following week, of the Dutch pictures; after which Mr. Sidney Colvin will discuss the pictures of the Italian Schools, and of the early Schools of the North.

FREDERICK WEDMORE.

THE WATERCOLOUR INSTITUTE.

THE exhibition which opened to the public at this Gallery on December 11, and which a casualty has prevented us from reviewing hitherto, is like so many which have preceded, and so many more which will no doubt follow it. No production of singular pre-eminence divides it from the herd, nor is its average remarkably high: at the same time, it has its fair share of skilful, pleasant, and approvable work. Messrs. Linton, Herkomer, Gow, and Gregory, among the figure-painters, and Mr. Holloway among the landscapists, may be regarded as the most distinguished exhibitors.

Mr. Linton's *Huguenot* is no doubt a water-colour of more than ordinary mark and pretension, and there is much to praise in it from the point of view of execution; yet we cannot profess to rate it very high in essential quality. It is not successful either in story-telling or in composition. We see a seventeenth-century cardinal, of a cold, unimpressible, diplomatic type, before whom kneels on the ground, with hands bound behind the back, a Huguenot of rough, sturdy, labourer-like exterior—one apparently who has little to say for his cause, and next to nothing for himself, but whose dense decision of character will baffle all attempts at terrorising, and deliver him over to the secular arm. A secretary and a man-at-arms complete the group. Now, there seems to be no particular *raison d'être* in such a combination. It is certainly possible that a cardinal-statesman might from time to time have something to do with an obscure unlettered Huguenot in the way of judicial tyranny; but for the purposes of art more than this is required—we ought to be able to form some opinion, from the aspect and action of the personages, as to why they are brought into such immediate contact, and we find in Mr. Linton's picture nothing to account for this—no intellectual or dramatic connecting link. The composition of the group exhibits a like defect; the figures are scattered over the space—naturally enough, but not with artistic effectiveness. We turn with much more satisfaction to a smaller work by the same artist, *The Student*, which is indeed in a high degree strong, masterly, and impressive. This is a single seated figure of a youngish Dutch gentleman of about 1630, pausing to work out a train of reflection suggested by the book which he still holds; the room is dimly lighted in late afternoon—the nationality of the sitter sufficiently stamped by the Japanese hand-screen which forms one of the few accessories in the background. The expression is exactly right, and the execution throughout easy in its force and solidity. *The Song*, another single figure of the same period, habited in yellow plush and wearing a corslet, is only a shade less good; in both, Mr. Linton has receded into the past with conspicuous thoroughness and success. Mr. Herkomer sends six works—a display worthy on the whole of his exceptional capacity, but hardly, in any single instance, up to his highest mark. One of the six is the same composition which he exhibited in oils in the Royal Academy last season—*At Death's Door*. Another, and the one we like best, is named *An Intercepted Envoy*: a singularly picturesque design, rather sketchy in method, combining something of Gilbert with a good deal of Doré. The landscape is the principal thing here—autumn woods and stormy sunset, grandly felt; the armed horsemen and central castellated fortress constitute however the more immediate subject, the lighting up of the fortress, with beacon-fire and interior blaze, being a leading feature in the effect, and one of rather too obvious and *ad captandum* a sort. *Evening in the Alps* shows two peasants hastening homewards after labour, uncapping, but without slackening their pace, as they pass a wayside shrine: the tender opalescent sky is very refined—the most excellent point of detail in any of these examples of Mr. Herkomer's skill. *Man's Inconstancy* is, again, an Alpine subject; a girl

washing linen in the mountain-runnell, overhearing the flirtation that is going on close behind her between her wooer and another woman. Here the principal figure, the girl, is good, and more especially the bow-legged dog beside her; the other couple of figures are slight enough, and the entire arrangement looks rather stagey—a set scene and tableau, with the listener brought into over-close proximity with those she has to overhear. Mr. Herkomer's two remaining contributions have a predominance of the landscape element: the churchyard-scene, No. 215, is good in tone and tint. *A Jacobite Rendezvous*, by Mr. Gow, is a very clever piece of work, and in its way a complete one. A number of gentlemen have made a hunting-meet the pretext for assembling in one of the glades of a pine-forest, and reading a proclamation or notice of import to the king over the water. All the constituents of this subject—the grouping, faces, horses, costumes—are realised with business-like regularity and nicety, and with very precise neat-fingered pencilling. Mr. Gregory's contribution, named *A Stitch in Time*, is of no great consequence in itself—a lady, dressed for going out, pausing at her sewing-machine to mend the unravelled hem of her skirt. The merit here is in the strong, decisive, forthright drawing of all things, from a handsome face to a showy window-curtain, and in the general force of execution and of chiaroscuro. Moderation and suavity are the qualities of which Mr. Gregory stands most in need. These may probably come with time; and meanwhile it is manifest that, in his person, a fresh executant of very uncommon mark, one who ought to find opportunity for displaying his capabilities on a large scale, has arisen among us. Mr. Holloway's landscape—*The Old Town of Rye, Sussex*—is of considerable size, broad and somewhat fresco-like in manner. The scene is in a fine warm glow, broadly and at the same time very temperately treated; the disposition of the forms is also able—the rounding of the corner of the river-bank, with its knot of buildings, and the river itself, with a boat and its occupants. This work will not fail to advance Mr. Holloway's professional repute.

Other figure-pieces deserving of remark are the following:—Towneley Green, *The Captain's Daughters*, studying the globe, and other specimens, painted with the quiet delicacy, and well-harmonised uniformity of surface and tint, which distinguish this painter. Mary Gow, *Fête Dieu*, a village-procession of nuns and little girls, winding along a woodland road; decidedly pretty, and not ordinary in subject-matter, but wanting more body in execution. H. B. Roberts, *The Flower of the Flock*; an old cottager holding up a youthful pig for the admiration of his customer, a cottage-dame also well stricken in years. This is a good bit of humour, soundly painted and very natural; that it is ugly rather than otherwise is not surprising. Hugh Carter, *Sunday Morning*, an aged Dutch-woman at home; closely founded on the manner of Israels, and fully as good as the average product of that very popular painter. Elizabeth Murray, *The Molocai Shepherd*, a spirited dashing performance, very clever. *The Roman Orphan*, by the same talented lady, is amusing. This orphan is a painfully withered and half-toothless old woman, who ceaselessly reiterates her monotonous plea, "*Senza padre, senza madre*," to the imperfectly sympathising passenger: the words are inscribed on the picture. Miss Thompson, *The Scots Greys Advancing*, full of freedom and diversity in the motion of the horses, and the action of their riders: perhaps, indeed, the diversity is rather excessive, and tends to reduce the total effect of rapidity and advance. The general tint of colour here is agreeably light: in two other sketches by Miss Thompson—*Vintage in Tuscany*—there is more endeavour at a colourist mode of treatment than has been the wont with this distinguished lady. Robert Carrick, *The Skylark*—a Welsh heath, with a boy, three cows, and a couple of sheep; not wanting in poetical suggestive-

ness of treatment, but somewhat crude in colour. Small, *At the Draw-Well*; materials well-selected, and painted with entire and uniform efficiency, though the greens are unpleasantly heavy, and, indeed, the painting generally. C. Green, *A Street Musician*: a very squalid person, hardly worth painting, but treated here with genuine care and finish. Bale, *An Italian Fruit-Seller*: a handsome graceful young girl, with full firm tone of colouring; showing more disposition towards realising beauty than most of the works in this gallery. The right hand holding a basket is not a good piece of drawing. Staniland, *Clandestine Correspondence*: a lady at her writing-table, glancing aside in alarm and suspicion as her lapdog barks; well expressed in point of subject. Seymour Lucas, *A Letter to Phyllis*. A spectacled old beau, date about 1740, is seated at his desk, on a stool, inditing the praises of some pretty girl who laughs at him, or of some one who does not exist; he wears a russet-green coat, with huge skirts that protrude behind, stiff like pasteboard. This is conceived and painted with much sprightliness—piquant, without lapsing into caricature.

In the landscape section we observe: W. L. Thomas, various Swiss views; two of the best being *Winter in Switzerland, Sunrise, looking on the Lake of Geneva*, and *Winter in Switzerland, a Chestnut-Grove at Sunset*. In each of these we find graceful serious feeling, and fine tinting. In Mr. Hine's works delicacy and broad simplicity are combined, as usual; see especially *Moonlight, Neuchaven Valley*; *Moonlight near Lewes*; and *At Eastbourne*, chiefly a sea-piece. *A Fishing Village* (which reminds us of Leigh, in Essex) is about the best of Mr. Aumonier's contributions. Mr. Wimperis sends, under the name *On the Norfolk Coast*, a very nice example of grey hues. *Ploughing, South Devon*, by Mr. Skill, is dignified, with a sort of architectonic turn in the composition, the horse and plough appearing right on the upper edge of the field, against the sky, rayed with a drenching downfall of rain. Mr. Harry Johnson had a most picturesque old-world subject in *S. Giminiano delle belle Torri*, and has done it reasonable justice. The numerous charcoal studies by Mr. Mapstone have a deal of varied subject-matter, and superior effectiveness, in a style showing intelligent study of the two leading masters, Turner and Constable. Mrs. Angell displays her wonted mastery in flower-pieces: and Miss Marian Chase has a very commendable interior of an old house, named *Deserted*.

W. M. ROSSETTI.

ART SALES.

At a sale on the 11th and 12th ult., at the Salle Drouot, a large Chinese dish sold for 1,000 fr.; two old Japanese vases, 4,150 fr.; two old Chinese, smaller, 1,000 fr.; a twelve-light chandelier of rock crystal, with mountings of the Louis XIV. period, 5,500 fr.; a drawing-room suite, Louis XV. style, covered with Beauvais tapestry, representing hunting subjects, 1,900 fr.; a tapestry of the beginning of the sixteenth century—subject, the history of Samson—1,460 fr.; four tapestries, Louis XV. period, with pastoral subjects, 2,150 fr.; a portière with ornaments embroidered in coloured silks, 4,130 fr.

On the 16th, an Italian violin of Antonius Stradivarius, with the sides and handle decorated with black arabesque ornaments, 5,200 fr.; an enamel plate of J. Courteys, 2,505 fr.

On the 15th, a bronze of *Lorenzo de' Medici (Il Penseroso)*, 660 fr.; *Julian de' Medici*, 595 fr., and the *Florentine Singer*, by P. Dubois, 425 fr.; a painting by Bonnat, *The Italian Spinners*, 3,300 fr.; Diaz, *Woody Landscape*, 4,500 fr.; Rousseau, *The Pond*, 1,806 fr.

On the 18th, in a sale of modern paintings, André (Edmond), *Before Patary*, 1,070 fr.; H. Baron, *The Skein of Wool*, 1,500 fr.; Beaulieu (H. de), *Small House in Bulgaria*, 800 fr.;

Brown (J. L.), *The Meeting*, 830 fr.; Caplin, *Spring*, water-colours, 1,040 fr.; Cock (Caesar de), *A Washing Trough*, 1,760 fr.; Decamps, *Sportsmen*, 2,300 fr.; Diaz, *Landscape, Fontainebleau*, 2,410 fr.; Firmin Gérard, *The Landresses of Crozat*, 1,080 fr.; Jacque (Charles), *Sheep*, 1,445 fr.; *Three Sheep*, 730 fr.; and the *Fowl's Breakfast*, 540 fr.; Luminais, *Horses in a Meadow*, 850 fr.; Penne (O. de), *Dogs*, 470 fr.; Pilic, *Alms-giving*, 1,025 fr.; Weisse, *Girl Looking at the Jewels she is taking from a Box*, 1,101 fr.; Ziem, *Bosphorus, Constantinople, the Setting Sun*, 3,003 fr.

At the Salle Drouot likewise was sold, on the 26th ult., a collection of marble sculptures, among the most important of which were Carrier-Belleuse, a child, 1,740 fr.; Clésinger, male and female fawn, a group, 2,200 fr.; two bronze statues, 3,300 fr.; Carpeaux, *Candour*, a marble bust, 1,800 fr.; Faure de Broussé, *Mignon*, a marble statuette, 2,500 fr.; *Fleur des Champs*, a marble bust, 1,800 fr.; the companion, 2,400 fr.; Leysalle, *The Spring*, statuette, 1,400 fr.; Léonard, *Meditation*, a marble bust, 1,000 fr.; *Love*, 800 fr.; Pollet, *Innocence*, a marble statuette, 1,450 fr.

On the 26th was sold some Dresden porcelain—Two vases, marked A. R., 1,700 fr.; two large flower-pots (cache-pots), 1,630 fr.; *tête-à-tête*, with Watteau subjects, 1,110 fr.; a large vase, marked A. R., 1,100 fr.; cabaret, 1,405 fr.; four large figures, the Seasons, 2,070 fr.; two fine birds, a cock and hen, 1,605 fr.; seven statuettes, of old Nymphenburg porcelain, Chinese worshipping an idol, 1,105 fr.; two old Japan jars, 1,330 fr.; silver vase, repoussé and gilt, decorated with fruit, flowers, and scrolls, 1,200 fr.; silver coffee-pot, French work of Louis XV. period, 1,160 fr.; ebony cabinet, with folding doors, Louis XIII. period, 2,010 fr.; tapestry of the sixteenth century, with hunting subject, 1,100 fr.; an Oriental carpet, 4,010 fr.

NOTES ON ART AND ARCHAEOLOGY.

AN etching by Alphonse Legros, lately published by Mr. Thibaudau, demands some notice. The subject is a portrait; that of Cardinal Manning. One or two of Mr. Legros' portraits have been marked by ruggedness and uncouthness; but here, tempering his style to the character of the sitter, the artist has worked with a most visible refinement of hand, so that nothing is lost of the *finesse* of the original. Legros is a various and sometimes faulty artist, as to whose characteristics as they come out in the art of etching, much that is good and bad is to be said. But here little beyond praise need be said. The artist has caught the preacher's steadfastness of manner at his happiest moment: a steadfastness not without intensity; an intensity not without narrowness. Again, the management of the slight draperies, and of the hands and of the book, is admirable. Such few curves as there are in the first gain value by juxtaposition with the sharp angles formed by the book and by the leanness of the hands and their position. The work—a large work, printed in a rich brown ink—is a substantial thing for a portfolio. We have but few etchers, in these days of the multiplication of etching, who could give us work at once so manly and so subtle.

MR. PARKES, the mezzotint engraver, who distinguished himself with the prints of *Mrs. Abington* and *Mrs. Siddons*, has just finished for Mrs. Nosed a very charming mezzotint after Sir Joshua's *Mrs. Mayne*, which hangs, at the present moment, in the first room at the Exhibition of Old Masters. Mrs. Mayne is quite among the most attractive of the young women of Sir Joshua. She sits, placid yet lively, sweet yet alert, with hand dropped happily on lap; and the engraving is successful, not alone in catching as it does catch exquisitely the texture of satin draperies, but also in seizing an expression all the more difficult to seize because it is that of no one

strong emotion, but of a very gentle nature happy in its repose. All these reproductions of Sir Joshua's pictures—and those especially which display works which have not been engraved before—are very greatly to the credit of the engraver and the publisher engaged in the work.

THE municipal authorities of Paris, who, unlike those of London, are always endeavouring to embellish their city by fitting artistic decorations, have lately, after doing much for the churches of Paris, taken the civil buildings into their consideration, and have decided that all the different Mairies shall be adorned with wall-paintings. In accordance with this determination MM. Cormon and Emile Lévy have already been commissioned to paint the great Salles de Mariages of the Mairies of the IV^e and the VII^e Arrondissements, and other commissions will no doubt follow. The choice of subject is left entirely to the artists, but their sketches must be submitted to the Fine Art Commission. Several works in sculpture have also been ordered by the municipality of Paris, among them a statue of *Eloquence* from M. Allar, and another of *Poetry* from M. Thabard, for the decoration of the façade of the Church of the Sorbonne; and a figure of *St. Joseph*, from M. Delorme, for the Church of Notre-Dame-des-Champs. M. Duval-le-Camus has also received a commission for a mural painting in the Church of Saint-Sulpice.

THE *Chronique des Arts* states that the monument to Auber is now finished. It is simply a pyramid of black marble on which are engraved the names of the master's principal compositions to the number of forty-eight, and the date and place of his birth and death.

THE beautiful little Gothic church of Kernaesleden in Paris, built by Alain de Rohan in the fifteenth century, has lately been almost entirely destroyed by lightning. The steeple was struck and fell in through the roof, crushing the fretwork and pinnacles and doing irreparable damage to all the delicate sculpture in the interior.

THE German Society for Reproductive Art have just published an engraving by H. Bürkner from a charming little water-colour drawing by Ludwig Richter, which was designed by him some time ago as the title-page of an album presented by the town of Dresden on the occasion of the marriage of the Princess Margarethe of Saxony with the Grand-Duke. It depicts a marriage procession greeted by crowds of joyous little children, drawn as only Ludwig Richter can draw them. We have before mentioned an album of Ludwig Richter's designs, published this Christmas in Germany, but this is an entirely independent work, and has never before been reproduced.

AN important art work by Fr. Christmann, entitled *Kunstgeschichtliches Musterbuch*, is being published in parts by the firm of B. Donnerdorf, of Frankfort-on-the-Maine. It consists of large plates printed in chromo-lithography, representing various works of ancient and mediæval architecture, sculpture, and painting, and also of art manufacture, for the book is intended, as its title points out, to have especial value as a "pattern-book," and it is hoped that manufacturers and others interested in the production of artistic designs at the present day will find it of use.

A COLLECTION of the works of the late Joseph Holzer, the beloved Austrian painter of wood and forest scenery, is at present being exhibited in the Künstlerhaus at Vienna. Beside most of his celebrated pictures, many of his early works and studies have been gathered together, so that the exhibition forms an interesting representation of his art from its earliest to its latest manifestations. A portrait of Holzer, by Prof. Karl Blaas, crowned with laurel and flowers, decorates the gallery.

M. GUSTAVE DORÉ has just opened an exhibition of his paintings and water-colour drawings at the Cercle de l'Union Artistique in the Place Vendôme.

AN interesting exhibition of historic costumes has been opened at Bordeaux. Many of these costumes have, beside their historic associations, a high intrinsic value, being set with precious stones and richly embroidered in gold. Among the most noteworthy are cited the Court dress of Voltaire; the coats of gold brocade belonging to the celebrated dwarfs of the King of Poland; the splendid habit of Louis XVI., sparkling with jewels; and the red Cardinal's robe of the great Richelieu. The authenticity of these historic garments is said to be satisfactorily attested. They are borrowed generally from the cabinets of private but well-known collectors, and form altogether a remarkable collection.

A SPECIAL Commission was appointed some time ago by the French Government to consider the practicability of the reconstruction of the palace of the Tuileries. This commission afterwards appointed a sub-commission of distinguished architects and engineers to make experiments and to report upon the best plans for restoring the building. Of course a certain portion of the Tuileries is so destroyed as to need more than mere restoration. The two wings, for instance, adjacent to the pavilions of Flora and Marsan have been entirely demolished; but the original Ionic columns, designed by Philibert Delorme, the first architect of the Tuileries, still remain standing; and many other portions of the building are almost intact. It is, therefore, the opinion of the sub-commission that it is perfectly practicable to preserve and restore the ancient palace, but the idea has been unanimously rejected of fitting it up again as a residence for the Head of the Government. It is proposed, when the restoration is effected, to devote it to the purposes of a Museum. Probably it will form a portion of the Louvre.

THREE unpublished architectural designs of Raphael have been found in the architectural collection at the Uffizi, Florence, among others of unknown authorship. Signor Carlo Pini, Curator of the collection, and others, by comparing the marks on them with photographs of the Raphael manuscripts, prove them to have been all really drawn by Raphael himself. Two of the designs represent views of the Pantheon, and the third is a plan for the Chigi Cappella, at Santa Maria del Popolo, in Rome. The first is a perspective drawing of the portico, with the great door of entrance at the end. Underneath the door is written, in Raphael's own hand, "Della Ritonda," and lower down "Cholone achanali de la Ritonda." The second design is a perspective drawing of the interior of the building, in the middle of which "Pantheon" is traced in neat and elegant writing. The designs are drawn with the pen in rather light Roman sepia. In the same collection there are exact copies of the above, no doubt traced by Raphael's pupils.

A STATEMENT has been published in Florence of the produce of the charges for admission to the museums and picture-galleries of that city. The returns date from August 1, 1875 to January 1, 1876, and are given in Italian lire, which at par would be worth tenpence each. The Uffizi Gallery, 40,838 lire; the Pitti Palace, 17,347 lire 50 cent.; the Gallery of the Academy, 8,094 lire 50 cent.; the National Museum, 12,362 lire 50 cent.; the Museum of the Convent of St. Mark, 7,602 lire 50 cent.; the Egyptian and Etruscan Museum, 2,350 lire 50 cent. The total receipts amount to 88,595 lire 50 cent., or 3,500*l.* a year. It is not unfair to say that by far the greatest amount of this is taken from the pockets of foreign visitors to Florence. To foreigners resident in Florence free tickets are granted in a friendly spirit if they can show that their visits to the galleries involve special study. Certain visitors, particularly those connected with foreign museums or galleries, members of Academies of Art, and others may procure free admissions. It appears that the returns from the Florentine galleries and

museums are larger than those from any others in Italy.

A NOTEWORTHY peculiarity in one of the figures in the painting of the *Madonna and Child, St. John and Angels*, ascribed to Michel Angelo, in the National Gallery, has been pointed out to us by a correspondent, Mr. J. O'Connell, a well-known collector, and possessor of the portrait thought to be that of Michel Angelo's mother, to which we have before drawn attention. By a careful examination of the angel's face, who is seen in front view and is looking at the scroll held by the other angel in the National Gallery picture, it will be perceived that the line of the nose is slightly awry. This could scarcely have been counted as an angelic trait by any artist, and its introduction renders it probable that Michel Angelo in this figure drew from himself, not even seeking to hide the injury inflicted upon his nose by Torregiano. Such, at least, is the theory founded by our correspondent upon his study of this figure, which certainly, so far as some peculiarity in the nose of the angel is concerned, is confirmed by our own personal observation. If this likeness could be satisfactorily identified, it would go far to prove the doubtful ascription of this unfinished painting to Michel Angelo, and would be extremely interesting as giving us a portrait of the great master at a time when he was not more than twenty years of age. The same features, according to our correspondent, may also be traced in the marble *Cupid* at South Kensington, but undoubtedly it is difficult to reconcile our usual idea of Michel Angelo's granite physiognomy with that of an angel or a Cupid.

THE STAGE.

Dorothy's Stratagem, at the Criterion Theatre, is not an ambitious piece; it is in two acts only, and its incidents are those only of the domestic drama, which is plaintive at one moment, and would-be amusing at the next. But it would gain somewhat in effectiveness if the general company at the Criterion played it with more of character and colour. Moreover, its performance in the main has the air of being that of a first piece, which is to be got through as quickly as may be; some of the dialogue being needlessly scanty—too scanty, indeed, for us to grasp with readiness the relation of the characters each to the other. Speaking for ourselves, we can only say we failed to gather the full object of the "Stratagem," which appeared to consist in a young woman of good birth personating her foster-sister, and under the name of that much less desirable person seeking entrance to her father's house as a dependent, though hardly a menial. Mr. Mortimer's play is to be praised in that it does not rely upon striking situation or broad comic effect, but unfolds a simple enough story—though alas! not too plainly—and unfolds it chiefly, we suppose, for the purpose of affording an occasion for pathetic acting of a simple kind. If the story has a French origin, it is at least written in easy and un-stagey English: the absence of the playwright's conventional language of distress and emotion giving some aid to the actress who would exhibit emotion in natural ways. Apart from the performance of Miss Eastlake as the motherless girl, Dorothy, there is only one thing in the stage presentation of the piece that is a gain to it, and that is the fortunate vulgarity and commonness with which the part of the low-bred foster-sister, Rose, is looked and represented. Here Miss E. Bruce is able to help the effect. But it is Miss Eastlake whose performance can alone secure genuine interest. To the slight but pleasant part of Dorothy, she gives remarkable truth. The actress is, we believe, almost new to the stage, but nothing in her present performance would indicate this. She has appeared, indeed, at the same theatre in the two last comic adaptations from the French, and in these her grace and ease—all good qualities, indeed, not strictly dra-

matic—were much to be observed. But the grace and distinction which in extravagant comic pieces can only be a personal attraction come to count as positive qualities and material aids to the performance when the actress essays a character which has some relation to actual life, and is not only in a world of caricature. They are of undeniable effect in *Dorothy's Stratagem*, but certainly they do not stand alone in producing the impression of pleasure which Miss Eastlake's performance in the new little drama gives. To grace and distinction, the actress adds the sudden development of art—a genuine feeling for the requirements of every situation of the scene and word of the dialogue. Miss Eastlake delivers nothing unnaturally; her tone is noticeably quiet and subdued; her emphasis, her gestures, and her facial expression are right and significant from beginning to end. The performance may or may not bode more important successes in the future; but at least, in its simple way, it is entirely good.

THE English version of the *Danicheff* will be brought out this evening at the St. James's Theatre. There will be a strong cast, for the company will include Mr. John Clayton, Mr. Hermann Vezin, Mr. Warner, Mrs. John Wood, Miss F. Addison, and Miss Lydia Foote.

Un Drame au Fond de la Mer—a semi-scientific drama of the kind that Jules Verne has brought into fashion in Paris—was brought out last week at the Théâtre Lyrique. The scene is laid at the bottom of the sea, and the Atlantic Cable told out by the *Great Eastern* is of much account in the piece. Explanations perhaps as scientific as those of the Polytechnic go hand in hand with the display of scenery certainly as remarkable as that of a ballet at the Alhambra. It is expected that the French Paterfamilias and his limited brood will derive gratification from the performance.

SOME notice of the very entertaining *Book of the Play* (Sampson Low), by Mr. Dutton Cook, must not longer be deferred, even by undue pressure on limited space. The work is in two goodly volumes, and is a reprint of articles contributed for the most part, if our memory serves us, to the pages of *All the Year Round*. Mr. Cook's writings here have all that jocoseness and lightheartedness of tone which mark the periodical. *All the Year Round* can always put dull facts very cheerfully; and so, wherever he writes, can Mr. Dutton Cook. Facts there are, and plenty of them, in these two volumes, but they generally escape dulness by Mr. Cook's amusing and quaint comment. It would undoubtedly be somewhat of a task to read the volumes through with little break between the readings. Facts would crowd upon one too much, and there would become perceptible and even tiresome a certain uniformity of humour—the mannerism, we suppose, which a sagacious writer has chosen to adopt. But to dip into for half an hour, with the full intention of repeating the dip on another opportunity, the book is an excellent one; and by the time a man has finished reading it he has acquired a good deal of odd knowledge, and may consider himself as fairly equipped with theatrical anecdote for the rest of his natural life. It is true that the reflections that occur between the anecdotes are at times commonplace, and hardly of the kind that demand an abiding place in literature. For example, "Mr. Pepys," says Mr. Cook, "has left on record Tom Killigrew's 'way of getting to see plays when he was a boy. He would go to the Red Bull, at the upper end of St. John Street, Clerkenwell, and when the man cried to the boys, 'Who will go and be a devil, and he shall see the play for nothing! then would he go in and be a devil upon the stage, and so get to see plays.' How many boys," sagely adds Mr. Cook, "there are who would be willing, even eager to obtain theatrical entertainment upon like terms." There are many repetitions in the book, as the author modestly points out; but it is not by imper-

fections such as these light ones that a book is to be judged, when it is not on its perfection of style that it bases its claim to be read, but rather on the varied character and the large quantity of miscellaneous information which it generally amusingly conveys. Mr. Cook has filled some six hundred and fifty pages with magazine articles on the Stage, and repetition could hardly have been avoided or perfection of literary manner attained. Mr. Cook has been a great reader of records of the Stage. He gossips on Playgoers, on Strolling Players, on Prologues, on the Art of Making Up, on Paint and Canvas, on Stage Wigs, on "Gags," on Ballet Dancers, on the glorious institution (now, alas! much out of date) of Half Price at Nine o'clock. Under the title of "Come the Recorders" he discourses on the unsuitability of the orchestral performances at our English theatres, and instances with approval the custom at the Théâtre Français of dispensing with music altogether. But it would appear probable that this chapter was penned before some notable improvements in our London orchestras—improvements, we willingly admit, which still leave much to be desired. When Mr. Cook sits in his stall at the playhouse, meditating, as one thinks, those criticisms so sympathetic to the comic actor and the humorous piece, which one afterwards reads in the paper in which they are wont to appear, he is not, it seems, so absorbed in strictly critical functions but that he has an eye to spare for the musicians. He has gone to the theatres, it must be remembered, for now many years, and one of the results of his amateur observation of the members of the orchestra is the discovery, which we find announced quite simply here in his book, that the person known as the "drum" (the drum being the instrument on which he performs) is the person most inclined to remain in the orchestra at moments of the play when it would otherwise be deserted. The *Spectator*, apparently overcome by the shrewdness of this discovery, has instanced it as a triumph of the penetrating observation of Mr. Cook. But we are happy to feel sure that the author's visits to the play have on more than one occasion borne more substantial result. Indeed, we hope that that is often sufficiently evident from the *Book of the Play*.

MR. COMPTON, the comedian, is, as some of our contemporaries have announced, so gravely ill that he will be unable to resume his profession. As it is many years since he came very prominently before the public he has not of late had the opportunity of laying money by; and his friends, professional and private, are actively engaged in giving to him the service of pecuniary aid. No artist is better deserving of it.

MUSIC.

THE second Leeds Triennial Musical Festival is fixed to take place in the Leeds Town Hall, about the end of September next, and is regarded with great interest by the musical world. The Committee has for some time past been in active operation, and it is expected that two or three new and important works will be produced. As an indication of the probable pecuniary success of the festival, it may be stated that, in the short space of a few weeks, a guarantee fund of over 8,000*l.* was subscribed by a limited number of gentlemen. The fund is now to be thrown open to the general public for subscription, when a large addition to it is expected to be made. Although the programme has not yet been arranged, we are able to state that Prof. Macfarren is engaged in writing an oratorio for the Leeds Festival, the subject being *Joseph*. The Professor's promise to write for the Committee was secured shortly after the festival in 1874, when his *St. John the Baptist* was performed, and proved a great success. It may be mentioned as a singular coincidence that Sir Michael Costa, the Leeds Festival conductor in 1874, is reported to be

writing an oratorio, and has also selected *Joseph* for his subject.

THE Monday Popular Concerts will be resumed on Monday next, when Mdle. Marie Krebs will make her first appearance during the present season.

At the Théâtre Italien, Paris, Signor Clodio has made a successful *début* in *Aida*. At the same house Mdle. Anna Eyre appeared for the first time on the 23rd ult. as Leonora in the *Trovatore*. The new comer is said to possess a good voice and musical feeling; but her excessive nervousness rendered it impossible to form a decided opinion as to her powers. Mdle. Albani is to make her first appearance this evening in *Lucia*.

DURING the past year forty-one new operas have been produced at Italian theatres, in addition to which five works by foreign composers have been heard for the first time in Italy.

THE *Times* of Thursday last contains a very interesting letter from Munich, giving an account of the production there of Rubinstein's opera *The Maccabees*. The work is somewhat severely but by no means unfairly criticised, fault being found with its monotony of colouring, its scarcity of ideas, and inequality of workmanship. The article concludes with the remark that "*The Maccabees* may be regarded as an unsuccessful attempt to make music appear divine by giving every character a hymn."

At the fifth concert of the Conservatoire last Sunday three choruses from *Israel in Egypt*—"He gave them hailstones," "He sent a thick darkness," and "He smote all the first-born"—were included in the programme. The familiar names of Handel's pieces look curiously disguised in their French dress as "*La grêle tombe à flots*," "*Ténébres funébres*," and "*Tous les premiers-nés*."

ACCORDING to the *Revue et Gazette Musicale*, Tchaikowsky, the Russian composer, is expected to visit Paris during the winter, to produce some of his works.

M. GOUNOD, it is said, has completed the composition of his new four-act opera, *Cinq-Mars*, and the orchestration only remains to be added.

BRAMH'S new symphony in C minor was performed for the first time in Vienna at the second Gesellschafts-concert. It is said to recall in parts the choral symphony of Beethoven, which, by the way, is also the case with the first movement of Brahms's pianoforte concerto.

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